

# *The* **LEATHER CRAFTSMAN**

VOLUME III    Number 4

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# The LEATHER CRAFTSMAN

Vol. III, No. 4

May-June, 1959

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# The Old-Time Texas Cowman

BY RANDY STEFFEN

The Texas cowman of the 1840's is quite a contrast to the California Vaquero that was the subject of my last cover carving. Rugged and plain in dress and equipment, as compared to his California cousin, the old-time Texan had little time for frivolity and fancy do-dads. His time was a period of strife and unrest, of a deadly fight for survival against Nature, Old Mexico, and the hordes of fierce Comanche warriors that almost ran the white man out of Texas. His clothes were made of the plainest of homespun and durable leather. His saddle and other horse equipment was of Mexican design and altered by himself to meet his own peculiar requirements. His arms were the best he could obtain, for his very existence, as well as the lives of his loved ones, depended on the accuracy and deadliness of his muzzle-loading rifle and the weight and keenness of his bowie-type knife.

The period of the Texas Republic was an era of bloodshed and strife on the frontier of this great land above the Rio Grande. There was little time for celebrations and *fiestas*, and thus small incentive for fancy dress and ornate accoutrements. The Texan of the 1830's and 1840's was by necessity a hardened person. He was forced to depend on his own wits and skill to stay alive, and his greatest asset, in spite of cheap prices and an over-abundant supply, was cattle. Not the fat, curly haired beef breeds we're familiar with today, but the wiry, tough long-horns, descendants of the Spanish cattle brought to the new world by the Spanish Conquistadores and their colonists. These cattle thrived well in the Spanish colonies, and increased almost beyond imagination. By the time of the Texas Revolution in 1836 there were literally millions of these hardy animals grazing on the Texas grasslands . . . and every able bodied Texan who made his living on the countryside, and not as a town merchant, owned a herd of some size.

Since the size of the new Republic was so immense, it became necessary for active Texans to be able to travel great distances in a comparative hurry. And so Texans became a race of men on horseback . . . riding the Spanish ponies that were di-

rect descendants of the horses brought over from Spain for conquest of the New World. These Spanish ponies were hardly as well formed or as beautiful as the original Spanish war horses, for in the three hundred years that spanned the interval between the conquest and the Texas Revolution there had been much inbreeding and degeneration. But the Texas horses were tough, and had great stamina for their size. The Texas cattlemen caught many from the wild herds that roamed the plains and plateaus . . . but they also imported blooded stallions from the United States and conscientiously strove to improve the native horses.

The horse equipment of the early Texans was borrowed from the Mexicans. Not being satisfied with the great "poker table" horns common even today on the saddles below the border, the ingenious Texas cattlemen made their own innovations and improvements until the famous "Texas" saddle emerged in the 1870's. But during the period we're concerned with—the 1840's—the typical Texas saddle still retained many of the Mexican features . . . the uncovered tree, no skirts but an abbreviated back skirt, Spanish rigging, stirrup straps but no fenders, and a large, but somewhat smaller and different shaped horn than the Mexican. He didn't use the severe, ornate Spanish bits when he could get American-made, or had the facilities to fashion his own. Many early Texans used a common snaffle bit in preference to a curb bit of any kind. But the most common was the type shown on the cover picture—a mild curb with a large rein ring. I have several of these in my bit collection.

And his spurs undertook a change, as well. Many used the large Spanish types, or the kind we know today as the Chihuahua (Chee-wa'-wa) spur. But the biggest majority had the local blacksmith build them a type a little more refined than the Spanish or Mexican, the type you see on the heels of our old-time cowman on the cover. Big rowels, yes . . . but a smaller and plainer heelband . . . and no chains to go under the instep.

Our Texas cowman still packed a large Mexican *serape* behind his cante, which served as a body covering in cold weather, or as a blanket to sleep in. And his pockets, seen under the *serape* (sayr-ah'-

pey) were plainer and smaller than the Mexican counterpart, called *angueros*.

This cover picture is symbolic of the spirit and the men who made the Texas Republic, as the saying goes, from "blood, guts, hides and horns." The Alamo in the background is the shrine of the Texas Republic, and to a Texan, is emblematic of the spirit with which the heroes of the Alamo sacrificed themselves that all Texans could attain democracy and freedom from tyranny and oppression.

## How To Carve The Cover Picture

Here's my second in a series on historical western subjects, and while it may look difficult at first glance, it's really not too tough for most leather craftsmen. Again I've used only basic tools—a 1/4" slant-edge swivel knife blade, various size bevellers, one figure carving stamp (902) to get into the ends of mane and tail strands, and another (941) to do some of the fringe on pants, shirt and *serape* . . . and the spur rowel. The background stamp, # 889, is used for the saddle blanket texture, while # 822 is held at an angle and pulled toward you to simulate the hair texture on the horse's body. There are a number of camouflage or sun burst stamps that can be used instead of this particular one to put hair on the horse, and all used the same way.

But now to get started . . . ! Of course you'll want to wet your leather panel first, so that it can be well on its way to being properly cased by the time you've made your pattern and are ready to trace it down on the leather. I'm sure you realize that the moist leather must be returning to its natural color before you start tracing the outlines of the picture on it. If it's too wet it will be too gummy to work with; too dry, it will not cut or tool properly either.

Don't try to trace through the magazine page onto your leather. Place a sheet of vellum or other semi-transparent tracing paper over the magazine pages and make a direct tracing on the paper. This type





## Old-time Texas Cowman

### Cover Picture Tracing Pattern

of paper will hold up much better on the damp leather, and you'll be preserving the magazine for future reference as well.

I'd suggest you trace the solid lines firmly onto the leather, while you use just enough pressure on your stylus to barely impress the dotted lines on the cased hide. It will make your cutting task much easier, for you **MUST NOT** cut the dotted

lines . . . they indicate contours that need to be pressed and moulded into the leather with a modeling tool like the one shown on the drawing, or with a 'large, smooth surfaced pear shader (Crafttool # 229 or 226). Incidentally, all tool numbers referred to in this article are Crafttool model numbers, taken from the Tandy catalog. Another useful hint: When using the modeling tool, wait

until after all other stamping has been done, for your leather will model better when it is slightly on the dry side. If it's the least bit too moist it will feel and act like bread dough . . . just won't do right at all.

My procedure in making a carving like this is to cut all my solid lines first. And a word of advice about this. Keep the cover right at

(Continued on Next Page)

(Continued from Page 5)

your elbow while you use your swivel knife on this picture. Refer to the cover carving before you start each cut, so you'll know whether the cut should be deep or just through the surface. The cover reproduction will show you this better than any diagram . . . so follow the example on the cover picture. And use caution; it's easy to cut a line deeper if you've hit it too lightly the first time, but if you go too deep on one there's no way in the world to make it more shallow!

Now, after *all* lines are cut, use your bevelers to tap the background away from the complete outline of the figure . . . both the man and horse. Then tap the sky below the hills and trees, studying each element of the picture carefully before you start to make sure you know which part should be behind which. One error here can spoil your whole picture. Once the whole figure is outlined — background details and all — then you can start in on the fine details. And this particular picture will be a challenge, for there are many fine details that take care and patience in tooling. The details of the columns and door of the Alamo, for example, won't look very good unless you work slowly and carefully. The smallest beveler you have or can make will stand you in good stead here, as it will when you hit the fringe and lacing on the cowman's clothes and equipment. Work slowly . . . don't rush, and tap lightly on the fine detail . . . you can always tap the second time if

you don't go deep enough with the first blow . . . but it's pretty hard to raise a blow that indents the leather too deeply, or through an adjacent detail. Slow and easy is the watchword for this type of carving.

The small ball point of your tracing stylus is ideal for texturing the rope that's tied around the horse's neck and to the saddle, and for that part of the rope that's visible on the off side of the saddle.

For the fine lacing on the buckskin shirt, the knife scabbard, the chaps pocket, and the coarser lacing on the chaps legs themselves, use whatever tool you have that will get in there and do the best job for you. Very often I take a sixteen penny nail and work it down on a smooth grindstone until it's shaped like an extra small beveler, to get into some place that's too small for the tool I have. You'd do well to try this stunt . . . keep the nails with your regular tools for future use. I have better than twenty that I've made in the past year or two. Use a very fine wheel to polish them as much as possible . . . rough spots and rough edges show up in the work they do.

I'd advise you to leave the fine swivel knife cuts on mane, tail, man's hair and mustache until last. Then make these cuts very carefully . . . poorly made cuts will look unnatural, and will spoil the effect of an otherwise good carving.

Now let's assume that your tooling and carving work is finished. You've compared your work with the cover through each step as you proceeded, and there's little or nothing more your tools will do to duplicate the cover. You can go ahead now with the coloring of the picture with Neat Dyes and Omega's brown and black dyes for the horse, or you can apply Neat-lac to the carving and leave it natural. Looks mighty good without any dye at all, believe me. But if you're set on having yours just like the cover, then use small sable water color brushes that will point up well, and work slowly and carefully. The only way you can remove dye from a part of the picture where your brush has slipped is to cut it off with a razor blade—and that's hard to do without showing. If you do have to make a small slice where you've slipped, be sure to burnish the leather with a smooth tool so it will take the dye the same as the uncut surface. If you don't the cut place will soak up the dye like a blotter and will stand out like a sore thumb.

Everything on the cover picture except the horse itself was dyed with Tandy's Neat-dye Pak of twelve col-

ors. I used Grumbacher # 1 and # 2 water color sable brushes for the whole job, cleaning the brushes used in Neat Dye with water, and those used with Omega dye in alcohol.

The color for the buckskin shirt was made by mixing tan and yellow. The chaps are cordovan brown and tan. The knife scabbard straight cordovan brown. The man's belt is dark brown, and the saddle rigging is dark brown mixed with cordovan brown, as is the bridle and reins. The hat color is white with just a little dark brown added—same for the saddle tree. The metal parts of the rifle, the bits, spurs and rigging ring on the saddle, and all buckles are white with a little black added.

Whenever you mix colors, be sure to try them on a piece of scrap leather before you put them on your carving. The same holds true for each color that you apply . . . touch your brush to the scrap piece before touching the carving to get the excess dye from the brush. An overloaded brush often lets the dye stream over onto a part of the picture you didn't intend to color. It's easy to go back over a surface if you didn't get a deep enough color the first time, but too much color in a spot is there to stay! Tandy's Neat Dye covers very smoothly, without streaking, and is a pleasure to use. The more you experiment with color mixes and amounts of color on scrap leather the more proficient you'll become. It takes a lot of practice to be able to mix colors and apply them well, so don't hesitate to use plenty of scrap before you start on your picture.

When you're finished to your satisfaction, a good frame will greatly enhance your painting. You can mat it in leather if you'd like, or frame it directly in any one of a number of natural woods. I'd hesitate to apply Neat-Lac to a dyed painting like this in the usual manner with a sponge. It just might make some of your colors run—I can't say, since I haven't had enough experience with it. The way I preserve my leather pictures is to spray a half-dozen coats of a clear plastic, or clear lacquer, from a pressurized spray can, over the entire surface. But be sure to hold the spray can at least eighteen inches from the surface of the picture, and spray several light coats. A heavy coat might run, and that sure-enough would wreck the appearance of it.

Well . . . good luck. If you'll work slowly and carefully you'll have a picture you'll be proud to hang in your home.



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6 The Leather Craftsman

Vol. III, No. 4

# The "10,000 PRIZES" Contest



Constable D. G. Fraser

Well, leathercraftsmen, the contest is over and the judges are making their final tabulations to see who is winner of the grand award, the masterpiece of leathercraftsmanship by Al Stohlman.

Winners will be notified by air mail as soon as the decision of the judges has been announced.

And, you'll see the contest winners pictured in *The Leather Craftsman's* next issue, along with their wonderful prizes.

Please let us take this opportunity of thanking you for your interest and your splendid competitive spirit in taking part in our Leather Craftsman contest.

You, all of you, were wonderful.

As we look back on the contest, some of the fine comments from our contestants thrill us again.

We thought you might like to enjoy with us a few of these comments from our contestants. So, here are a few:

"I will continue to try for the two leather carved pictures and the Gold, Silver and Bronze prizes in your contest by sending in more subscriptions to your magazine which I might add at this time is the tops in its fields and is the one magazine I really look forward to." Constable D. G. Fraser, winner of the Progress Prize, Area V, of Red Deer, Alberta, Canada.

"I find leathercraft very relaxing and enjoy making all kinds of nice things for my friends and relatives."

Mary T. Kerekes, Pittsburgh, Pennsylvania, Progress Prize winner of Area I.

"I'm doing my best to contact all leathercraftsmen in town not only to win some more prizes but I feel as many of us do, everybody working with leather **SHOULD** have *The Leather Craftsman*." Pete Gonzalez, Odessa, Texas, Pace-Setter prize winner of Area IV.

"There is only one thing wrong with *The Leather Craftsman* as far as I can see. It just doesn't come often enough." Pace-Setter Prize winner of Area III, Mrs. Arlene Padgett, Weldon, Illinois.

"Your magazine, or I should say 'our' magazine, is the most wonderful thing that has happened to leathercraft. I have been working with leathercraft for 12 years and



Mary T. Kerekes

have been Instructor at the local YWCA Adult Evening Classes in this craft for the past 4 years turning out 118 students. These have formed the nucleus for the Pony Express Leathercraft Guild which I organized a year ago. I am also the Leathercraft Merit Badge Counselor for the local Boy Scouts and treasurer of the St. Joseph Hobby Club. I do not look upon my instruction classes as a means of making money but



Tom Swafford

rather a means of bringing happiness and reward to people through leathercraft." Progress Prize winner of Area IV, Tom Swafford, St. Joseph, Missouri.

"I'm shooting right now at the Progress Prize but with my sights trained on one of those complete collections of saddle stamps. Of course, I wouldn't refuse Al Stohlman's picture if I won it but that is too much to even dream of. I'm afraid to count my saddle stamps before they're won, but I'm trying." Pace-Setter Prize winner of Area I, Wm. A. Thompson, Long Meadow, Massachusetts.

"The picture by Al Stohlman would be nice to win, but as a beginner in leather work I would like to win the tools so I am still working on getting more subscriptions." Richard Easton, Imperial, California.

"I am very proud to be a winner at this stage of your contest. Let me commend you on the way you are handling it, also accept my deepest thanks for the handsome prize. The craftaids would be a valuable addition to anyone's workbench." Pace-Setter Prize winner of Area IV, E. C. Laine, Lebanon, Tennessee.

"Please let me know if my subscription to *The Leather Craftsman* has run out and if it has I'll send you the money as soon as I can because I like *The Leather Craftsman* very much and I don't want to miss any of the issues." Miss Dorothy McKinney, Alamosa, Colo.



# The Fight At The OK Corral

*A Historical Sketch, Illustrated by a Carved and Dyed Leather Picture, Based on Evidence Uncovered by H. Newcombe, London, England*



Carved leather picture of the famous fight at the O.K. Corral as reconstructed by Mr. Newcombe. Photograph by Michael T. Duffett, London S.E. 23.

As Reconstructed by  
H. NEWCOMBE,  
London, England

"Boys, throw up your hands, I want you to give up your shooters." These were the words of command given by "Virgil Earp, City Marshall" of "Tombstone," and began the fight at the O.K. Corral, as reported by *The Tombstone Epitaph*.

This famous gunfight which lasted about thirty seconds, has been the blueprint for hundreds of fiction stories, films, and articles to this day. We are given a picture of the cold eyed, hard faced "Wyatt Earp," flanked by his brothers, "Morgan" and "Virgil," with the cadaverous "Doc Holliday" hovering in the rear, long moustaches dressed in black, and in contrast the "Clanton McLowry" gang gaudily dressed, facing their adversaries across the entrance to the corral.

The date: 26th October, 1881.

In England, perhaps more than in the United States, "Wyatt Earp" and the O.K. corral fight is looked

upon as more in keeping with the exploits of "Robin Hood." In fact, the TV series, "The Life and Legend of Wyatt Earp" is shown cheek by jowl with the adventures of "Robin Hood."

Most readers, I am sure, are familiar with the fight, whether they read, go to the movies, or have "square eyes," so that I could not improve on these, plus the fine stories of "Lake, Burns and Cunningham," to name a few. It was in fact these novels which prompted me to do a little research and find the truth if possible, between these different accounts. I didn't, but during the process corresponded with some very fine folk, including one or two old timers.

One most interesting, but disappointing, fact I discovered was that there is no record of Wyatt Earp's appointment as U.S. or deputy U.S. Marshall, either in the Hall of Justice, or the National Archives. This may be explained by a letter from Mrs. Zoe Tilghman, who wrote

that the records prior to 1880 were very sketchy, and that often marshalls appointed deputies without recording the appointment. Also she points out that the term "marshall" could have been a courtesy title from his days as town marshall of Dodge City.

The only truly graphic account of the fight ever written is found in the story "Frontier Marshall," by Stuart N. Lake, which Earp himself acknowledged as his true life story. This has been criticized as well as acclaimed. Newspaper reports at the time were very brief, containing only the facts. Therefore any account would have to be fiction, or a facsimile of Lake's story. The reasons for the fight are many and varied, and have caused many bitter arguments among the experts. But it will suffice that the Clantons and McLowrys were tied up with Curly Bill Brocius Graham and Johnny Ringo, who between them were responsible for most of the skulduggery and mayhem committed in that area, particularly the awful massacre at Skeleton Canyon, where they robbed a Mexican caravan and butchered the whole train. When the Earps cornered them in the corral, they refused to surrender to Virgil Earp and fought it out. Ike Clanton and Billy Claiborne broke and ran; the others stood and died fighting. Of the gang, Frank and Tom McLowry, also Billy Clanton, were killed. Of the Earps, Virgil was wounded in the leg, Morgan in the shoulder, Doc Holliday scratched, and Wyatt untouched. Thirty-four shots were fired in less than half a minute. It is interesting to note that Wyatt Earp fired only four shots; three were killers, the other fired deliberately to stampede a horse.

One incident during the fighting stands out as one of those moments in everyone's life when the "plug is pulled out from under." Tom McLowry was firing a pistol from the cover of his brother's horse. The animal, stung by a deliberate shot, jumps away. He attempts to grab his Winchester from the saddle boot, misses, and is left without arms or cover to face the blast from the Earps' pistols. Incidents such as this did not come to life until through more research, many controversial side issues arose, to me more interesting than the fight itself. Did the

Earps have the right to arrest the gang in the first place? When the Curly Bill crowd took revenge and murdered Morgan Earp, and in counter revenge Wyatt took the trail and killed Curly Bill at the Iron Springs fight, did he have a hand in the killing of Johnny Ringo? And who was the stranger who ten years later claimed to the postmaster of Benson that he was in fact Curly Bill? Then there were the strange circumstances surrounding the death of Frank Stilwell, one of the killers of Morgan Earp.

The death of Frank Stilwell intrigued me. According to Stuart Lake, Wyatt Earp said that after chasing Stilwell through the Tucson goods yard at night, Stilwell grabbed the shotgun Earp was holding and during the struggle received both barrels in the stomach; that was all that happened. But in actual fact the coroner's report at the time stated that in addition six rifle bullets were found in the victim. No mention was made as to the calibre of these rifle bullets, which had they been 44-40 calibre could equally have been fired from the Colt Frontier pistol. No explanation has ever been given for this.

I have a pet theory which is purely supposition, but is it possible that in actual fact there were two men involved and that the other person was Doc Holliday? Did Doc fire the rifle shots, and Wyatt Earp cover up with both barrels of a shotgun? Earp could rightly claim an eye for an eye, but would homicide have been justifiable had the killer been Doc Holliday? He claimed he was in a restaurant at the time; at least he was in town!

There were, however, no eye witness accounts of the shooting. (My old friend Bill Nichols says, "Huh! And I'll bet they were keeping both ends down," whenever I mention eye witnesses.)

The end of the shooting was, however, only the beginning of the battle of words and recrimination to follow. The two newspapers, *Nugget* and *Epitaph* attacked both parties from the opposing sides. The Earps were accused of murder and Sheriff John Behan of complicity with the outlaws. Not even the governor escaped the bitter criticism of public opinion, and down through the years,



At the Dorchester Hotel, Mayfair, London, Hugh O'Brian accepts the original leather carving from Mr. Newcombe.

to this day, historians still fight the battle of the O.K. corral, and of course our modern day writers have enlarged the affair to include the whole life story of Wyatt Earp and proceeded to tear down the character of the hero law man boosted originally by Ned Buntline and Walter Burns.

Honest criticism is the life blood of all serious students of Western Americana, but for the professional debunker, all he looks for in a story or document are loopholes or facts showing the character concerned in the worst possible light. Only in Wyatt Earp's case, they conveniently forget that he spent most of his life on the frontier as a law man, in one capacity or another, which included work for the famous Wells Fargo company who were very careful whom they chose to guard their bullion shipments. Also that after the fight, when indicted for murder, two excellent character statements were sent from Dodge City and Wichita by the citizens in his defense. This is surely not the life of a killer?

Most modern day critics of the Old West, when writing of the law officers of those days, seem, to me at any rate, to be comparing them with our modern police forces. Thus the casual reader, not knowing too much

of the conditions under which these old timers dispensed law, is given a picture of a tough gun-toting homibre to compare with our smart uniformed officers, usually a model of tact and courtesy. But can we compare one man of law, whose only backing was on paper, plus his own ability to enforce it, as against our highly trained metropolitan forces whose uniform alone is often the only deterrent to most would-be law breakers.

You may not agree with my theories, but if this story has helped to bring to life for you a small piece of Americana, or at least stimulated an interest in the history of the Old West, then it will have served its purpose.

To bring this story up to date, you may be interested to know that a very fine voluntary organization in Tombstone is at the moment restoring the old "Birdcage" Theater (which has direct association with the Corral fight) and are filling it with mementoes and relics of old Tombstone.

As to who was at fault in the fight, I can do no better than to quote John Clum, editor of *The Tombstone Epitaph* during those bitter days, when quoting the Bible he wrote, "Choose Ye This Day Whom Ye Will Serve."

# Leather Carving In The United States

By BERT GRIFFIN

While stamping was done in the states by the colonists, credit for leather carving as we know it today will have to go to the Spaniards who brought the art to Old Mexico only twenty-seven years after Columbus discovered America on October 12, 1492.

We have countless beautiful examples of Moorish as well as Indian craftsmanship in leather, dating back to the days of the Aztecs. These primitive Indians were in Mexico when Cortez invaded that country in 1519, some 420 years ago when it was ruled by Montezuma. The Spaniards were much surprised to find a people so advanced. They were very adept in carving animals and birds in stone. Some of their designs carved into stone have some resemblance to what is called "set stamp work" done on many western cowboy saddles.

The Mexicans were skilled craftsmen in what the saddle industry calls raised-flower stamp work for many years. This type of stamping was popular on saddles produced in the Great Southwest. There is no doubt but that they brought the art to Texas and California. The actual date this work was first done in the United States is purely a guess. California took naturally to these ornamental types of saddles. The missions did not take long in beginning to teach the Indians how to stamp. In the old California missions are many examples of beautiful carved leather chests, luggage, books, and other articles.

During the early days the West was really a magic unknown country of adventure and romance. It was during these times that so many good raised flower stamp men developed. Practically all of these men were natural artists and picked the work up from their fellow workers. Through determination and perseverance they have mastered and perfected an art which will be a credit to their posterity.

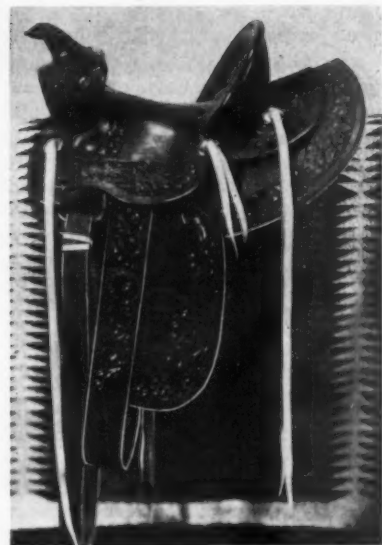
Such men as Johnny Ratton who, along with S. D. Myres, built the famous 101 saddle. A man named Dudley did a fine job of raised stamp work as did Garasa, and Savantee. Rudy Mudre, Frank McCall, and Emmet Wynn were good stampers who came a little later.

History tells us that the first saddle brought over to the new world by the Spanish conquistadores, or followers of Cortez, when he invaded Old Mexico in 1519, were of the war saddle types used by the armor-wearing knights. But soon after this some radical changes in the Spanish saddle took place. When the old Spanish Dons first started cattle ranching in northern Mexico, local conditions and necessities of cattle work lead to a modification of the old Andalusian saddles which finally evolved into two distinct patterns. One of these has a thick neck and a large, flat horn. This became more popular in California, and tradition tells us that it was this saddle that drifted eastward over the Sierras and across the plains in the early days of the West.

The older type of Spanish saddle is a direct descendant of the old war type of saddle with the high, carved front, fashioned to ward off a blow or sword thrust. In the new world this front was not needed and was lowered gradually. It became altered and re-designed until it became the broad, flat topped horn style of hull, or saddle, so popular in Old Mexico today. Mountain men rode this Mexican type saddle.

St. Louis, the gateway to the West, became one of the early centers of the saddle maker of the western type saddle. The early frontiersman found this saddle more practical than the English type saddle. Kit Carson was an apprentice saddle maker here but ran away to become famous as a mountain man.

Most cowboys are content with the plain, beautifully hand carved leather saddle. But many cowmen and show-



THIS SADDLE, carved by Mr. Long in the shop of Nobby Harness Company, Fort Worth, Texas, was "high fashion" about 30 years ago. This style tree is still used in some of the mountainous sections of the country.

men have endeavored to outdo anything in the past in the way of decoration. Their hand carved saddle, often trimmed with sterling silver, gold, and precious stones set in elaborate designs, is craftsmanship of the highest order. The sky is the limit in cost of construction of some of these saddles.

The use of brands as a mark of identification dates back some 4,000 years. Cattle were branded as early as 2000 B.C. The American custom of cattle branding was adopted from Mexico. Ranchers used large out-sized brands that nearly covered an animal's entire side. Later, when the hides began to bring a good price, this practice gave way to smaller and more carefully placed brands. Some leather companies have even published pamphlets depicting the romantic side of brands on leather as well as the romance of scratches from barbed wire, etc. It is quite difficult to find a western hide with no scratches, and this literature has helped overcome criticism of this by purchasers of fine leathers.

The buffalo introduced "split" leather. The hide at the neck is so thick that a man could lay his hand in the spread wedge when it was cut through. This thickness suggested split leather which became common in the 1880's. Hides were classified as Bulls, Spikes, Cows, and Kips, but did not become good stamping leathers.

The saddle industry and leather carving have always gone hand in



hand. Many saddleries employed men who did nothing but stamp. These were highly skilled craftsmen who had served a long apprenticeship at low wages to learn their trade. A good stamper was usually the highest paid man in the saddle shop. This was a closely guarded trade well into the 20th century and many an old time stamper bends his shoulder or turns his back on an observer even today. Carving itself was then done almost exclusively in the West (and worn in the West). A saddle shop did not depend on the saddlemaker alone but also on its stampers for reputation.

In the early 1900's the *Rice Institute* in Houston offered an award for craftsmanship in stamping (and saddles).

In 1915 a saddle catalogue offered men's basket stamped collars for 65c, while a flower stamped collar could be gotten for 75c. Fancy cuffs, hand stamped, ran upwards to as much as \$3.50.

Los Angeles unions decided to organize stampers in the late '30's. Since there were no unions at this time for carvers they were forced to join the Jewelers Union. A 20% luxury tax was added to hand carved leather during the second world war.

Just before the war small manufacturers went to work, with the help of good stampers, to speed up the process of mass production. Simplifying a design on a belt and repeating it over and over, assembly stamping was utilized. One man cut the design, working three to six belts at a time, the next man beveled, another did nothing but background or put in ornamental cuts, etc. This way an article could be completely hand carved but more economically.

Ed Murdock, casting about for something to do, became the pioneer of this type of merchandising. He was not a stamper, but he was expert as a salesman. When he first started the *Leather-Art Co.*, it was a partnership with Frank Burns. Murdock handled the business transactions and selling end while Burns did the actual finishing: inlay, snaps, sewing watch straps, etc. When they split this partnership, Burns took the watch straps and billfolds, while Murdock took the belts.

This belt had a very simple running design; a flower and vine running into another flower and vine. Stampers could stamp about six belts an hour. This same pattern was copied by embossers and is still seen on the market today.

Murdock soon introduced hand carved belts, watchstraps, and bill-

folds in large quantities to big department stores in Hawaii, Chicago, New York, as well as Los Angeles. He started with enough leather to make twelve belts and when he delivered these bought enough leather to double his output of belts until he had enough capital to buy leather in quantities.

The popularity of hand carved leather was growing rapidly. Manufacturers who made embossed replicas were growing too. Murdock's favorite trick was to enter a store, find a cheap split leather belt and bend it in half, snapping the belt in two. Since carved belts could only be done on top grain leather, he won his point. Eastern manufacturers joined the embossers for the first time. Carved leather was big business and by World War II as a hobby as well.

Piece work stamping had always been done to a degree but now with carved leather becoming so popular so fast, good stampers were in such demand that some did nothing but piece work stamping. Because of their versatility, Cliff Ketchum and Ken Griffin had a monopoly on the "gravy" stamping. When they found out that some of the shops were comparing their prices they got together and agreed on prices so that neither would undercut the other, thereby keeping the price of stamping high enough for a living wage.

Everyone seemed to be going wild over carved leather. Movie cowboys were very discriminating from their boots to their carved hat bands. It was only natural that Ken Griffin expected his three young sons to be elated when he took time out to make them each an elaborately carved belt adorned with gold overlay buckles. Instead they began to save their allowances until they could purchase a belt with red, green, and blue glass sets, like the rest of the kids were wearing.

Dave Dudley, a good stamper, and son of the well known stamper, went into assembly line production in Hollywood. He surrounded himself with some outstanding men such as Reeves Butner whose specialty was small figures of running horses on belts, and Lloyd Davis who had not made his mark yet, but did beautiful clean stamping. Lloyd was one of the few good Los Angeles stampers, of that era, who did not put out a pattern or publish a book. His stamping is pretty well known around the Northwest country.

Dudley prided himself in being a fast backgrounder and at times all work came to a standstill in the shop while Dave either challenged or accepted a challenge as to who was

the fastest backgrounder. This business is now owned by Ferrel Burton and is known as Burton's Ltd.

Bob Brown was one of the pioneers of dyed pictures on leather. His shop always had a number of pictures in the window with such scenes as poker games, where men stood angrily with guns drawn and red blood poured from the accused man's wound. Bob had a controversial style of flower stamping which people either liked or disliked very much. Some stampers criticized Bob Brown because they considered it practically sacrilege to "color leather."

Stampers spent many spare hours discussing methods or secrets of carving, styles of others, and the pros and cons of heating the stamp tools. They spent hours making new tools or working over old ones. I have listened to stampers haggle over the trading of a tool half the night or the better part of a Sunday. It seemed part of their lives.

None of these stampers used patterns or designs from books. Each one was expected to devise his own patterns even though some of the flowers they used had existed for years. Stampers varied, for instance, a morning glory or an oak leaf and acorn, giving the finished product the stamper's individual style.



Very little in the way of instruction or patterns were available to the hobbyist of this ancient trade. There were a few books of patterns but most were impractical as they had been drawn by artists, rather than stampers, who did not understand the little idiosyncrasies of the actual stamping on leather. The professionals did not open their hearts overnight to remedy this. Silently they laughed to themselves as the hobbyist, for instance, tried to stamp on wet leather which was not properly cased. Often they resented the hobbyist who suddenly began to proudly produce handbags, belts and wallets with crudely clobbered "cabbage" designs and could not dis-

(Continued on Page 12)

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## Leather Carving In The United States

*Continued*

tinguish good stamping. In fact neither could the general public, so nearly every effort was salable as genuine hand carved leather.

Some of the pioneers in the field of good books were *Raymond Cherry*, an industrial arts teacher, who wrote *General Leathercraft* for students, and *F. O. Baird*, a saddlemaker who early put out a good book on patterns and later a practical correspondence course. Saddlemakers and stampers were suddenly offered all sorts of propositions to teach. One of these, *Ken Griffin*, developed the step by step method and photos of the finished article which proved a boon to the novice. *Joey Smith* devoted most of his time to teaching lacing as well as some stamping.



A telephone employee, losing patience with the scarcity of available tools, produced a medium priced tool for the hobbyist in his work shop at home. As production increased he introduced the best stampers he could find with doodle pages, patterns, and books, designed especially for the hobbyist and endorsing his *Crafttool*. *Dick McGahen* did much in bringing the amateur and professional together on mutual ground. Before this, tools were hand finished, costly, and not much variety was available.

Shoe finding companies added small departments devoted to this popular hobby. At first the hobbyist was sort of a nuisance, browsing, asking countless questions, acting like a child in a candy store. Suddenly, not gradually, the craft departments had become much larger than the shoe findings. *American Handicrafts* hired instructors to teach novices

free. *Russo*, who had a small shoe findings place with two small counters for crafts, mushroomed into a large business in crafts. *Hinkley-Tandy* separated their two departments and *Tandy* went on to become the largest craft house in the country. *Apache* published books while *J. C. Larson* added hand carved patterns to be included in his kits. Veterans hospitals, public schools, and even the smallest craft and hobby shops offered classes or invited lectures by the top men in the field.

Some specialists developed in the field such as *Al Stohlman*, who became a specialist first and then an all around man. His work in color and figure carving have inspired countless. *Randy Steffen*, whose work has been copied and envied by many, has recently added some worth while patterns for carvers. (He did one of his first carved pictures for *The Leather Craftsman*.)

Carving was going on in all parts of the West. In Oklahoma, a prisoner paid income tax on his leather work and received nationwide publicity. In Wyoming, a filigreed purse was being made in prison which included a carved and laced billfold, coin purse, key case, as well as zippered compartments and retailed for \$23.00.

Clubs or guilds were started; non-profit organizations composed of both amateur and professional craftsmen got together for the purpose of advancing leathercraft. Programs vary. Some groups give awards each year to the one who does outstanding work — such as the *Prairie States Guild*, who annually have a get-together and invite a well-known professional to lecture and demonstrate carving. The amateur can ask questions or bring in his work for criticism and analysis. This guild gives an award to the person contributing the most to leather work during the year. It is called the *Ken Griffin Award* in *Ken's* honor.

The professional stamper has always had the handicap of commercialization. His time must count in dollars and cents while the hobbyist can spend as long as he wishes turning out his masterpiece. He receives extreme pleasure for his accomplishment. The hobbyist today has access to all the secrets of the professional as well as his own free time to develop them. That is why you may one day witness some of the finest leather work ever produced. The hobbyist is now on the threshold of unfolding something more beautiful, more elaborate than anything we have yet seen.

# Brandin' Leather

By "THE OLD TIMER"

In the early days out West, shootin's were caused by the disputed ownership of watering places, the legality of barbed wire fences, sheep in cow country, drunk cowboys and altered cow brands.

There's an old story about the rancher who branded his stock with an "IC." A brand-altering addict invaded his country and began to change the brands on the rancher's stock by adding a "U" and registering his brand as the "ICU."

The rancher was naturally displeased but he was a practical man. Instead of shooting the brand altering cow-thief he registered a new brand and proceeded to do some altering on his own. His new brand was "ICU2." He got rich.

The varied designs of most cattle brands were originally conceived for some particular reason. Some were designs that were easy to apply or hard to alter successfully. Many ranchers used one or more of their initials; others ran brands that were based on some design that the owner particularly liked; and some apparently had no connection with any certain thing.

For Example, the Turkey Track Ranch, where this "old timer" was born, ran this brand:



When this brand was started, well over a half-century ago, it was probably used because it was an easy brand to put on an animal with a "running iron" and it was hard to alter. A running iron is one which does not include the complete brand, to be applied with one impression. It is usually a steel ring, several inches in diameter, or a "J" shaped piece of steel rod. The ring is handled by using two heavy twigs or small branches, run through the ring and crossed and held in such a manner that the one doing the branding has a firm hold.

Either type can be easily carried on a cowboy's saddle. The leg of a discarded cowboy boot often serves as a scabbard for the hook-shaped iron while the ring can be tied to the saddle with one of the latigo strings.

There are, of course, thousands of brands registered in this country. So, let us concern ourselves here with just a few that are particularly useful as decorations on leather.

Ordinarily the combination of initials or other letters will make good designs in leathercraft.

The late Tex Austin, famous rodeo producer who took the first American rodeo to London, used several brands including his own initials. One was the "TA":



Another Tex Austin brand was the "Circle A":

And finally, at his "Forked Lightning Ranch" near Santa Fe, N. M., which is now owned by Greer Garson, he ran the



Another clever brand using one initial of the ranchers is the "Fleur-de-Lis" brand of the Lee Brothers, prominent ranchers near San Angelo, Texas.



It looks like this:

Another "initial" brand was used by this old timer's uncle who, with his family, survived the famous raid of Pancho Villa on Columbus, New Mexico. His ranch, near Columbus, was known as the "WE" and he branded:



His nearest neighbor, whose ranch was strictly a family affair, used this brand:

**OUR**

Shortly after the turn of the century there was a prominent rancher in New Mexico named Barber. In designing his brand he emphasized the syllables in his name. He used:

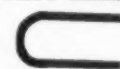


"Lazy Brands"

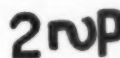
In any brand which shows the letters or figures lying on their sides is designated as "lazy." One rancher who laid no claim on ambition ran the "Lazy M E" brand which looked like this:



And then there was the rancher who, with tongue in cheek, registered a brand in his wife's name. It was the "Lazy U," which was branded like this:



One other "Lazy" brand that has caused many smiles is the



One of the well-known cow outfits is the "Diamond A." Their brand is known throughout most of western United States and into Chihuahua and Sonora, Mexico. Their brand is:



The "Diamond N" is a quarter horse ranch in Arizona. Their brand is:



Geometrical designs have been and are still used extensively. The circle, the triangle and the box are no doubt the most popular.

In southern Arizona there is a well-known guest ranch named the "Circle Z." Their brand and trademark is:



(Continued on Page 14)



## Brandin' Leather

(Continued)

Then there is the  
"Triangle Bar":



And the "Triangle T":



And the "Box Y":



There are many "walking" and "flying" brands. A "walking" brand has "feet" protruding on both sides of the base, such as the "Walking A":



The "flying" brands have "wings" extending from both sides of the top of the brand, such as the Arizona dude ranch, the "Flying V":



There are a number of variations of brands on "rockers." There is the "Rocking A":



And for the rancher who probably enjoyed his comfort, the "rocking chair":



This could ramble on for pages but these examples should give you some ideas that you might use in copying or creating brands to carve or burn on leather.

(Remember, it's all right to burn your brand on any piece of leather, but if the hide is on a live animal, be sure the animal is your own. We warned you about shootin's!)

Seriously again, by using a little imagination you might originate a brand for a customer. This is particularly true out West where brands are popular means of identification. You could put such brands on belts, billfolds or holsters.

And here's a suggestion for you craftsmen who do business with the "saddle horse set." Use your scraps, cut in triangular shapes. Tool the brands on the triangle to be sewed or laced to the corners of your customer's saddle blankets. It will keep the corners of the blankets from fraying or wearing and it will definitely "dress up" the customer's gear.

The more you experiment with brands the more ideas you'll get.

Good luck with your spring branding!

"THE OLD TIMER"



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# Making A Faster "Fast-Draw" Holster



BY HOWARD GRAYSON

I will not go into the basic fundamentals of holster making here because, if you have never made a holster before you should read Al Stohlman's book, "How To Make Holsters." In it you will find all phases covered much better than I could ever do. But for those of you who have made holsters and desire one for fast draw use, I will try to pass along a tip or two that will help you to "clear leather" a little faster. First cut holster as shown in Fig. 1. This will keep the leather out of your way when you reach for that

"Thumb-buster"! Your thumb and forefinger will touch only hammer and trigger when you begin your draw.

Next I find that by lining all my holsters you will have less drag than when the flesh side of the leather touches the gun. Here you have a wide choice of leathers to use for linings. Anything that is smooth, tough, and fairly thin will do.

Next, always use a filler. This is made by cutting two strips of leather to contour and inserting where the holster is joined together (see Fig. 2). This will make your holster 4

MAKE CUTS AS SHOWN BY DOTTED LINES

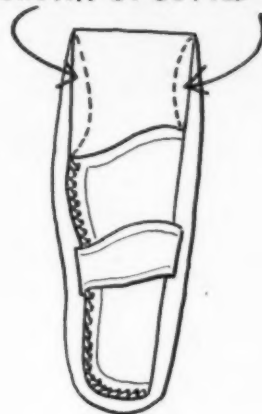


FIG 1.

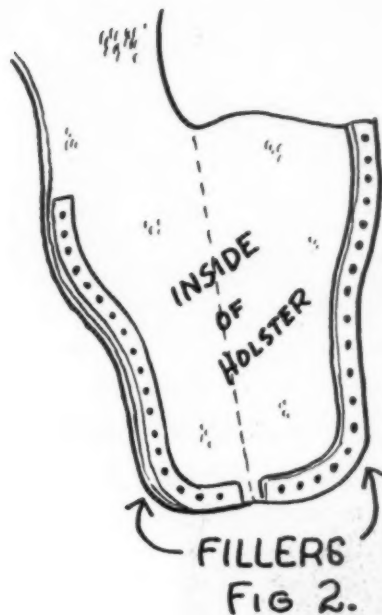
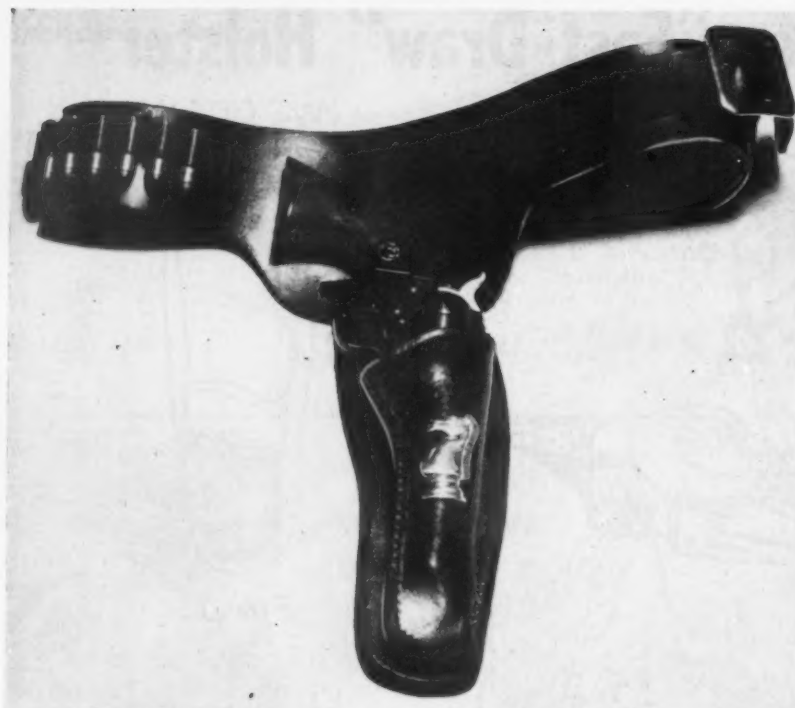


FIG 2.

layers thick where it must be laced or sewed. Here are two ways to get the lacing holes in leather that thick. First you can mark where the holes will be and drill through all four layers at once. Use a  $\frac{1}{8}$ " bit in an electric drill. However, you can use any leather punch in the following manner. After you have glued the lining in place, punch holes along one side of holster. Glue one filler to this side, then place punch in holes and punch through filler. Then fold holster over and mark holes on other side and punch. Glue the other filler

(Continued on Page 16)



(Continued from Page 15)

—making a faster fast draw holster over these holes. Place punch in holes and punch the filler. Now glue front and back together. Make sure all holes line up and lace together. These fillers hold the sides of the holster apart and keeps the gun from binding.

Last and most important, after you have completed your holster,

pour it full of water. Let soak until good and pliable. Then pour water out and wrap the gun in plastic (a vegetable bag is fine) and push firmly into holster. Work holster with the fingers until you can feel all the "outline" of the gun inside. Leave gun in holster and let dry for about 24 hours. After the holster is good and dry, remove plastic from gun. The gun will now ride so free in the

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LOU ROTH demonstrating. Report of the show is given below.

BY GEORGE REININGER

More than 350 leathercraftsmen from nine mid-western states assembled March 8 in the Florentine Room of the Pick-Congress Hotel in Chicago for the 3rd annual Leathercraft Show produced by the Prairie States Leather Guild.

Actively participating with displays of the workmanship of their members were the Illinois Valley Leather Guild of Peoria, Illinois; Pony Express Leathercraft Guild of St. Joseph, Missouri; North Star Leathercrafters of Minneapolis-St. Paul, Minnesota; Milwaukee Leathercrafters of Milwaukee, Wisconsin, and the Mississippi Valley Leathercraft Guild of Davenport, Iowa. Tony Genco of the Eastern Leathercraft Guild, Rochester, New York, displayed his Lacing and Braiding techniques.

Lou Roth of Los Angeles, Calif., master of the swivel knife, was the featured demonstrator. In a surprise

demonstration Lou amazed everyone in attendance with the first showing anywhere of the new Stamp-Engraving tools. This new development of Craftool Company now makes it possible for every craftsman to engrave his own buckles, clasps, etc.

Lou's other demonstrations included proper use of the swivel knife, floral carving, monogram designing and figure carving. The program began with a performance by Raymond Cherry, author and member of the Prairie States Leather Guild, of his often requested demonstration on Saddle Stitching. Bob Rahey, North Star Leathercrafters, demonstrated his method of embossing; Jude Foster, Illinois Valley Leather Guild, performed her stencil dyeing technique; Genevieve Vattendahl, North Star Leathercrafters, Talio-Tone dyeing; Tom Landry, Mississippi Valley Leathercraft Guild, showed how to lace a bull whip; Betty Stuart, Pony Express Leathercraft Guild, demonstrated her embossing techniques,

and Cliff Larson, North Star Leathercrafters, gave cartoon caricaturing performances with the swivel knife. The annual contest for members of the Prairie States Leather Guild, held in conjunction with its show, featured a billfold project. Entries occupied the entire center section of their spacious booth. Winners in the Class A division, for members who have been carving more than three years, were Trudy Schaefer, first place; George Reininger, second; Betty McShane, third. In the Class B division, those carving less than three years, Dennis Nestor, first; Jeanell Burzynski, second, and Kenneth Groth, third. Judging was done by Lou Roth and Ralph Duncan, general manager of Craftool Company.

The annual Ken Griffin award, going to the member of the Prairie States Leather Guild who has made the most outstanding contribution during the past year, went to Virginia Barber.

# Leathercraft Is My Hobby



BY REV. R. L. JENKINS

I am pastor of a busy suburban church, Amelia Baptist Church in Beaumont. I don't have time to go fishing or any of the usual activities that requires a day off. I had to find something that required little space, because space wasn't there, and I had to make the hobby match the room or the room match the hobby. My greatest asset is an understanding wife.

The hobby table is ideal for the limited space I have. I found the pattern in *True* magazine. Three drawers and lid raised on top makes plenty storage space. The peg board is not attached to the table. Filing cabinet at left takes care of patterns, Craftaids, The Leather Craftsman and so on. Two convenient buttons near bottom center of peg board turn on fan or infra-red lamp under the table to warm my feet.

Magnifying glass attached to desk lamp. Desk top is covered with vinyl plastic. My pounding rock is green Italian marble.

Jars on upper shelf are dyes. On lower is dressings, cleaners, thinners and so on. I bought Tan-Kot in small jars until I got enough of these.

Everything on the board is so placed as to be easily reached. The table is 24 by 60 inches and I can do any kind of leather work short of saddle making on it.

By swinging the motor under the table and bringing the shaft up through a slot much space is saved. From the top down is a scratch-wheel, emery, rouge-wheel and buff. I'm pointing to the rouge-wheel. The motor is activated by a switch under the table and operated by my knee . . . saves hands.

Note the stitching vise. It is stored on the upper left corner of the peg board and when in use the base, a 1-inch dowel, fits a hole in seat of chair. Makes it mighty handy.

I save the cardboard stiffeners from my laundered shirts to use as



backing when tooling thin leather and also to lay leather on while dyeing or dressing.

My leather working hobby is completely self supporting. The only time I sell anything is when I need leather or new tools. Everything on the table was paid for out of profits but that represents a small part of what has been made and given away or made for the expense of the materials. I think leather is the greatest hobby in the world. I can work ten minutes or any evening; pick it up and put it down at any time. I keep a plastic bag handy to shove wet leather in if I have to go. And then, there is no end to the things one can make that are useful, and there is no end to things one can dream up out of imagination.

My daughter, Bobbie, holds the chair to the hobby table. Table, chair, light fixtures and cornice boards are all hammer-tone copper.

Note the hole in the seat of the chair for the stitching vise.

Note how the billfold craftaids have been expanded to make the picture. I am completely dependent on Craftaids and patterns. I can't draw.

## How I Use Craftaids To Make Pictures

The first thing to do after cutting leather . . . and I find that about 12 by 7 inches to be a good size for a Craftaid picture . . . is to glue the leather to a good piece of cardboard. This prevents "crawling" and, if left on the picture when mounted, keeps the leather neat and flat.

Just a little experience will help in filling out areas of the picture that a billfold Craftaid doesn't take in. I use the cacti from a purse Craftaid (No. 2535 Horse & Colt) to fill in usually . . . or draw my own.

Go easy on the dye unless you know how to use it. Too many people that I see making leather pictures come up with more picture than leather. After all, it IS LEATHER. I use only tints and then sparingly. Al Stohlman's book on figure carving helped me no end.

If you're going to figure carve, get all the figure carving tools. If you stay at it, you'll end up with them anyway.

The mounting for 12 x 7 leather pictures is a piece of boxing plank—well cured, please. Cut it 14 x 9 and bevel the edges to 45 degrees. Sand and rub with shoe polish or leave it rough and burn the grain with a blow torch. Sometimes I use brown

or cordovan dye and then give it a coat of clear varnish. Neat-Lac will do.

Tack the picture on with upholstery tacks. Simple! Oh, yes, I almost forgot! Don't worry about trying to make a picture all the way out to the border. You crowd it too much doing that. And, by golly, I nearly forgot about clouds. If you ever make one you got it and it saves an awful lot of matting. I mean, if you ever make one cloud you see how simple it is with the proper tool (898).

## The Pictures



The basketball game was copied from a sports article in *Argosy* magazine. The brush is No. 2570. I moved the cow and calf in closer to the wolf



to get it all in. The Mexican "jaka" is my favorite. I give just a whiff



of the brightest colors to the Mex's serape, barely tint the cacti green but I use brilliant red on the tips of the prickly pears. Two deer craft-aids 2110 and 2240 make excellent matching pictures for gifts and also when used together as shown make a beautiful purse (handbox). The same can be said for the cowboys and horses on 2040 and 2130.

I had a world of fun doing them.

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## WESTERN PUBLICATIONS

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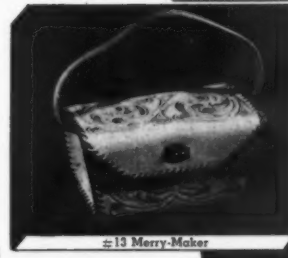
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## CATALOG FREE!!

The Leather Craftsman 19





## WESTERN AND COMIC PANELS



Would you like something new? The trend in leather art has turned toward comics. Here are some belt designs that will put you ahead of the field. These designs, by either using or omitting the borders, will

fit any width belt from one inch to two inches. They look really sharp on any style belt.

These panels can be repeated or combined into many interesting and varied combinations. Also any one

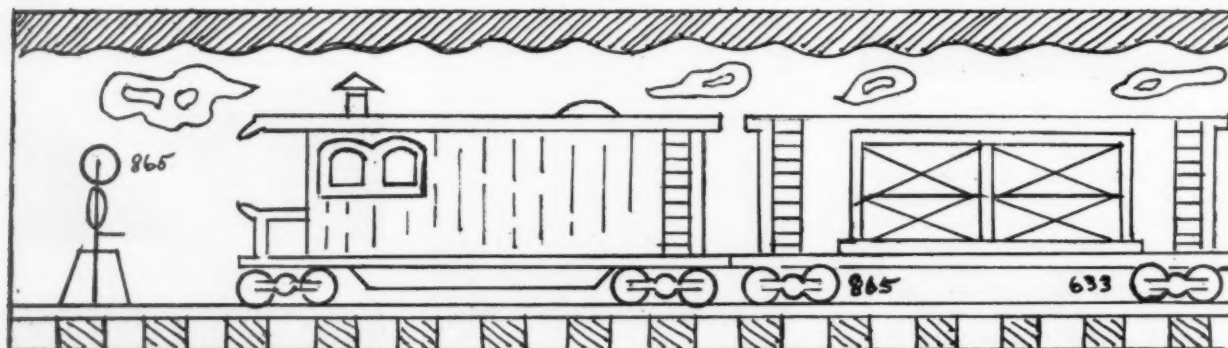
panel may be shortened by omitting a part of this pattern or lengthening by repeating a part of the pattern. Because of the way the patterns are designed a balanced belt of any length can be made with any combination of panels. Be sure if you use initials to center them in the back of your belt. To reverse the direction of the panels just turn the tracing pattern over.

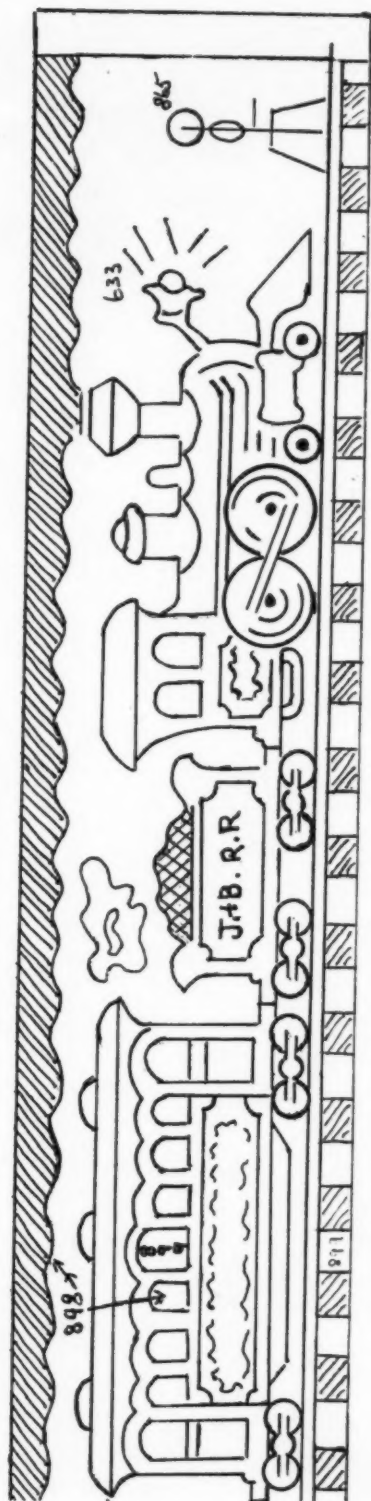
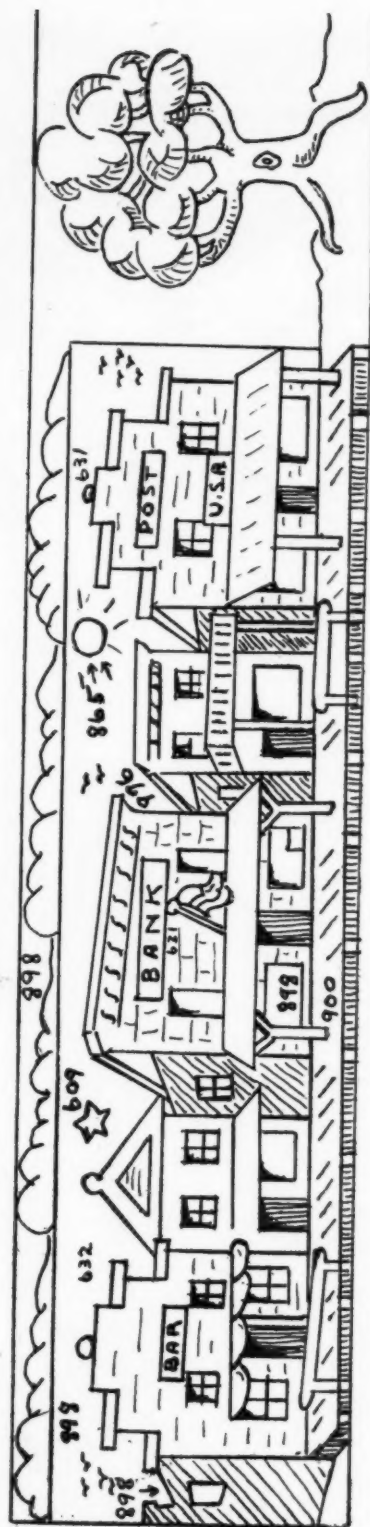
Very few tools are needed on these belts. One of the assets of comic belts is the speed they can be made with. It is possible to make a very nice belt with only a swivel knife. For a more professional job, I have listed a few tools that you should use. The designs have been made to fit the tools for ease in carving and stamping.

For those who like color, the panels afford a variety of possibilities. One very interesting effect is to cut the patterns with a swivel knife and then finish with antique to emphasize the lines.

I think you will be pleased by the variety of belts that can be made from these panels, by the pleasing effect they will have, and by the speed with which they can be made.

*See Carving Patterns  
On Next Page*





896

895

701

936

98

890

746

848

631

366

941

910

899

197

862

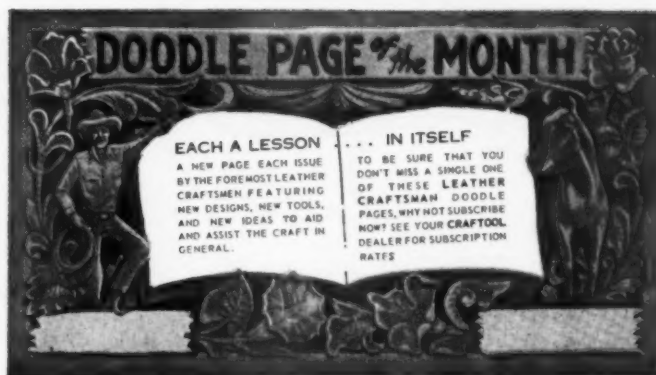
893

409



857





## YOU BRING THE DUCK

by Christine Stanley

Don't try to duck out on this. What better photo album cover could you make for that hunting and fishing enthusiast you know. When he gets out the photo album to show the pictures of his last hunting trip to his friends, the cover will be the envy of all. It would of course be excellent for framing and hanging on the wall.

The feathers should get particular attention here to achieve the natural appearance so necessary for the desired effect. Notice how the barker tool No. 409 is used to make the feathers on the under side of the body. The tool is used lightly to give only an impression of a feathered area. No attempt is made of course to single out individual feathers. The back feathers being larger and more prominent than the down feathers require the use of the No. 848 mule foot. Here again, lightly does it.

The outstretched wings of the center duck demand more detail work on the feathers. For this reason, the long feathers along the edge of the wing are cut individually with the swivel knife. The No. 895 beveler is used on some of the larger feathers to give them form and the shell tool No. 746 adds the finishing texture. The main body of the wing is formed with the 895 beveler and the feather effect added with the No. 910.

An interesting point to make here about the versatility of each of your tools is to point out how the No. 910 figure carving tool has been used for different purposes in this design. It is not only used to make the feathers in the wing but also as you will notice in the distance, the No. 910 is used to simulate the trees growing along the lakeside. Then coming up into the near foreground, the grass around the standing duck is also the result of the No. 910. This versatility is why, in effect, you actually acquire a small set of tools for each tool you add to your set.

This scene is ideal for dye work. If you should need a guide to the color scheme you could most likely find color photos in many of the magazines for sportsmen. One thing to remember when using color on wild game is to use the correct color for the subject you are working with. In this case it is the Mallard duck and no sportsman will appreciate it if you dye the Mallard the color of a canvas back.

The floral design is the answer to requests for something a little larger than the standard wallet design. It should be suitable for many of those special projects that every leathercarver runs into where there is no standard design available. Various borders could be used for larger projects. It has been proven through long experience that a leathercover can never have too many designs on hand. A fat file of patterns and designs is like money in the bank to the leathercraftsman.

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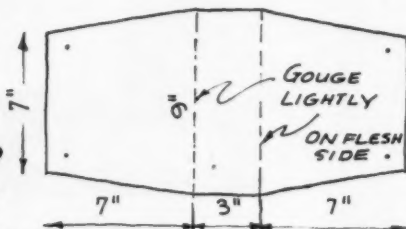
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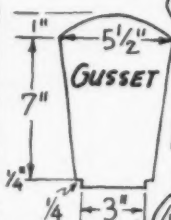
# "doodits" in LEATHER by Gus Bouquet

...The Convertible...



THIS LITTLE HANDBAG DESIGN FEATURES SHAPED FORMS AND AN INNER POCKET THAT CAN BE SNAPPED IN OR OUT FOR A "SHOPPING WALLET"

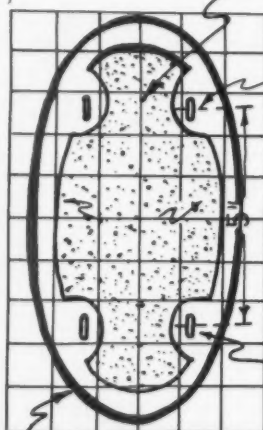
1 CUT THE PURSE BACK TO THE DIMENSIONS SHOWN, FROM 7/8 OZ LIVE-OAK COWHIDE... TRACE EITHER PATTERN ON TRACING FILM... TRANSFER TO THE CASED LEATHER...



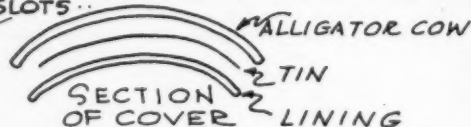
2 INCISE THE LINES AROUND THE FIGURE WITH THE SWIVEL KNIFE AND BEVEL OUTSIDE OF LINE WITH A "PRO-BEVELER" OR REGULAR CHECKED BEVELERS... CUT DECORATIVE "SWIRL LINES" FREEHAND PLACE 16 LINE STUDS 1" FROM EDGE AND 5" ON CENTERS FOR STRAPS

3 FORM GUSSETS FROM 3/4 OZ. COWHIDE... CUT TO THE EXACT DIMENSIONS SHOWN...

4 DRAW 1" SQUARES ON PAPER AND DUPLICATE THE TOP PATTERNS... INNER LINES SHOW THE TIN STIFFENER (CUT FROM OLD RUBBER CEMENT CAN) TOP PIECE IS CUT FROM ALLIGATOR COWHIDE)



SHAPE TIN OVER A ROLLING PIN... CEMENT TO LEATHER WITH PERMANENT CEMENT... LINE UNDERSIDE THEN PUNCH BELT SLOTS...



5 USE ANOTHER STRIP ON TIN TO SHAPE HANDLE... (PLASTIC STRIPS CAN ALSO BE USED)

USE FLORENTINE LACE ON BAG, TOP, AND HANDLE...

AFTER TOP IS ASSEMBLED PUNCH AND FINISH THEN LACE (SLOTS ARE 3/4")

CUT BELT TIN TO CLEAR ALL EDGES 1/4"

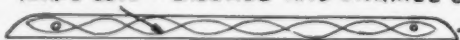
BAG TOP..



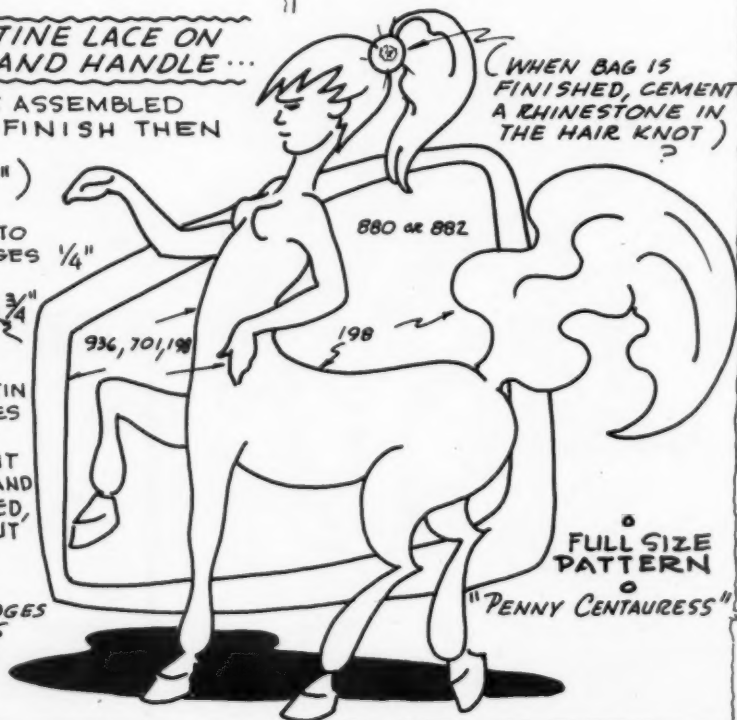
HANDLE..

PLACE STRIP OF TIN BETWEEN TWO PIECES OF 3/4 OZ. COWHIDE. SHAPE AND THEN CEMENT TOGETHER. AFTER BAG AND ALL PARTS ARE DYED AND FINISHED, LACE WITH FLORENTINE LACE. PUT STRAPS IN SLOTS AND RIVET HANDLE TO BAG TOP..

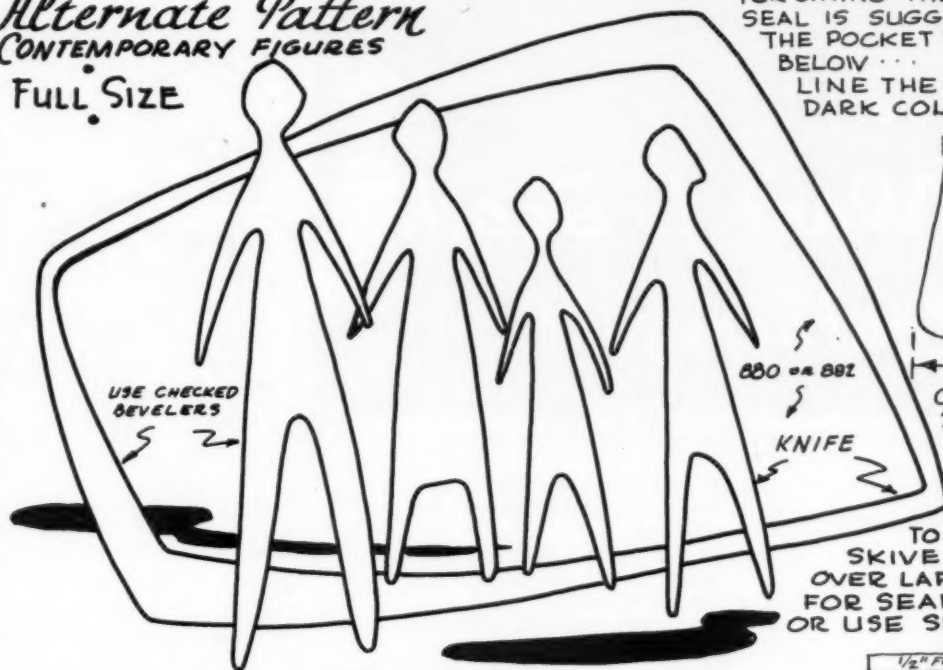
KNIFE CUTS... CREASE AND ENAMEL EDGES



CUT 2 STRAPS 3/4" x 7"

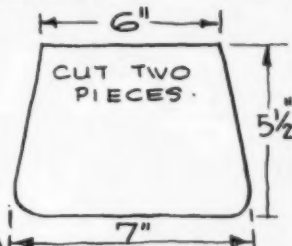


# Alternate Pattern CONTEMPORARY FIGURES FULL SIZE

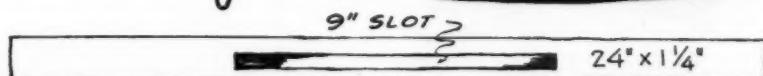


FOR LINING THE BAG, OSTRICH OR SEAL IS SUGGESTED. CUT OUT THE POCKET PIECES SHOWN BELOW...

LINE THE PIECES WITH DARK COLORED SKIVER.

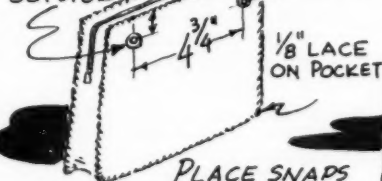


CUT A GUSSET STRIP 24" X 1 1/4" ... LINE IT WITH SKIVER AND SEW IN A 9" ZIPPER. CEMENT ONE SIDE OF STRIP TO ONE POCKET ... SKIVE GUSSET AT THE OVER LAP AND ALLOW 1/2" FOR SEAM ... SEW JOINT OR USE SMALL RIVETS ...

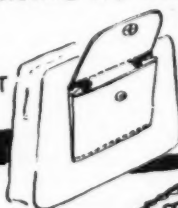


16 LINE SIGMA SOCKET ON OUTSIDE

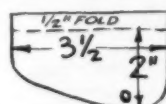
CUT GUSSET FROM SAME MATERIAL AS POCKETS



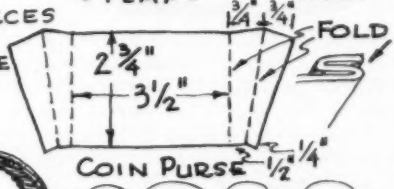
PLACE SNAPS BEFORE ASSEMBLING



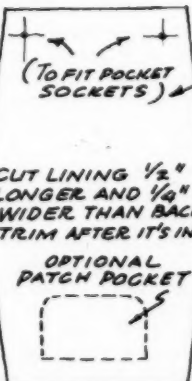
COIN PURSE PIECES ARE SEWN TO POCKET BEFORE ASSEMBLY



COIN PURSE FLAP



COIN PURSE 1 1/2 X 1/4

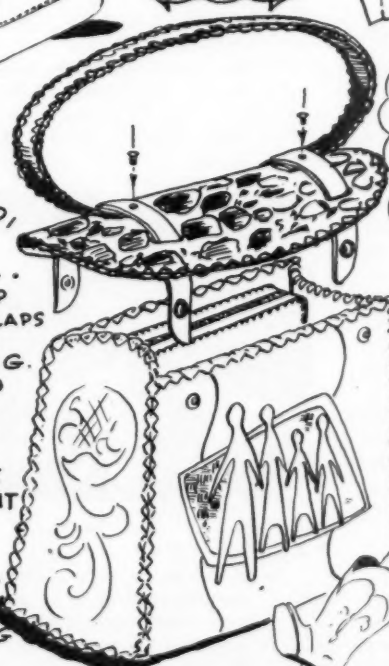


16 LINE STUD ON LINING FACE

AFTER LINING IS COMPLETED, CEMENT IN PLACE ON PURSE BACK ... BE SURE SNAP STUDS FOR STRAPS ARE IN PLACE BEFORE LINING. LINE THE TWO GUSSETS AND ASSEMBLE IN YOUR OWN FASHION ... WE

LACE GUSSET TOPS, THEN CEMENT BAG TOGETHER, PUNCH AND LACE THE REST ...

BE SURE THAT STUD FOR STRAPS ARE IN PLACE ON THE PURSE BACK BEFORE PLACING LINING IN BAG ...



WE AIR-BRUSHED THE EDGES OF FIGURES AND BORDERS WITH MED. BROWN DYE, THEN APPLIED THE FINISH ...





# So... You Want to Teach Leathencraft



By ELEANOR FORMAN

—so, you want to teach leathercraft!  
Why?



Perhaps to earn money; to aid you in selling tools and leather supplies; to initiate your friends into the mysteries of your hobby; or maybe, as a humanitarian, you want to be a volunteer teacher at a hospital, orphanage or home for the aged.

How?

You may be an excellent leathercraftsman, but that alone is not enough to make you a good teacher. There are important basic principles of education which you must be aware of before you can do a proper job of instructing. Once you do know the basic technique of teaching, the next step is to put the principles to practice and TEACH. Only through trial and error can you improve your teaching style and become a first-rate instructor.

Following is a brief outline guide for you, the Leathercraft teacher, to help you master the techniques you must apply to have success in your work:

## 1. The Teacher's Personal Obligations

- Be sure you can do the project yourself. A teacher must be able to do the work properly before teaching it to others.
- If you have aches, pains or personal problems, keep them

to yourself. Your subject and not your troubles interests the students.

- Do not mention politics or religion at any time—they are touchy subjects.
- Never use profane or obscene language, nor tell off-color stories.
- Know the name of your students. Be interested in them and their problems.
- Do not, under any circumstances, ever discuss one student with another.
- Make a good impression. Introduce yourself properly to all new students. Carefully check your personal appearance before class starts. Your clothes should be neat, clean and varied. Do not wear the same outfit continuously. Check your breath and body odor, as you must come in close contact with your students.



## 2. The First Meeting of the Class. Orientation

- Explain the aims of the course you are giving. It is here that you must arouse interest.
- Describe the work that will be expected and how important it is.
- List your rules and regula-

tions.

- Tell what tools and materials are needed and show where and how they are to be kept.
  - Assign work places.
- Remember that each student is an individual.* Students will not have equal ability and cannot all work at the same pace. It is necessary to prepare varied projects for the slow, average and quick students. If a few students are having difficulties with their work, they should be placed together and given special coaching as a group. When the teacher spends too much class time on explanations to slow students, the others lose interest.
  - Limit Your Students.* Class size should be determined by the amount of equipment and the number of instructors. You are not being fair to the students, and cannot do a good job, with insufficient equipment or too many students. Small classes are better for the student and easier on the instructor.
  - Do Not Do The Job For The Student.* When the student does not handle tools properly, or cannot decide which tool to use, you must draw him out with questions which will make him do his own thinking. The student who learns to solve his own problems has been well taught. Students sometimes ask questions which seem unnecessary or stupid. The instructor must be patient and understanding. Teachers often expect too much from their students.
  - Criticize Constructively.* Find some good point and compliment

the student first, then *tactfully suggest* points which will improve the work. More incentive, interest and satisfaction is obtained when you praise good work and effort. Your job is not only to tell him when he is wrong, but includes praising his work whenever possible. Never use sarcasm or ridicule to a slow or awkward pupil. Never embarrass him by criticizing in front of others. To humiliate a student will destroy his confidence and retard learning.

7. **Teach Safety Precautions.** You are responsible for your students. Make safety rules and be sure that they are followed. Dyes, bleaches and other chemicals can be messy, and possibly dangerous. Be certain that liquid materials are in properly marked containers and always covered when not in use. Sharp knives should have sheaths into which they are promptly returned after use. Good housekeeping is a safety factor and it is best to assign definite tasks to students.

8. **Be Sure Students Can See and Hear Properly.**

- a. There must be sufficient light. If light is inadequate the students cannot do good work.

- b. **Stand up** when teaching a large group. The instructor should see the face of every student and talk directly to the group in front of him. Every student should be able to see the face of the instructor.

9. **Have More Than Enough Teaching Material.** Be prepared with more than enough work to fill the class time. A bright class may finish quickly and leave an embarrassed instructor facing a bored group. Arrange work so that several projects are planned in advance, and one project automatically follows another. Teach simple projects first and progress step by step to more difficult work. If difficult projects are tackled before the student has been fully prepared, a feeling of frustration is inevitable.

#### 10. The Demonstration.

##### a. Before the Demonstration

- (1) Plan carefully in advance. Do not have a long demonstration. If the demonstrations are long and cover too many steps, the students become tired and confused. Practice your demonstration before presenting it to the class and check the time. If necessary, cut out the finer

details of the work and save them for an advanced lesson.

- (2) All tools and materials must be ready and properly arranged before starting. It ruins the effect of the demonstration if you have to stop and search for a tool while working.

- (3) Explain to your class why the demonstration is important. Prepare the students as to what they can learn from watching carefully. Point out what the students are to look for during the demonstration. Give them a clear idea of what is coming. Remind them of the fact that they will repeat the subject of the demonstration by themselves, after you have finished.



##### b. During the Demonstration

- (1) Clearly name all tools used and clarify the technical names and procedures that are to be used.

- (2) Use visual aids during the demonstration, whenever they are needed. Charts, pictures and samples are understood more clearly than the spoken word.

- (3) If the group is too large, break it up, and repeat the demonstration for several small groups. An effective demonstration is impossible if every student cannot see and hear clearly.

- (4) Do not perform the steps of the demonstration too quickly for understanding. Each step should be explained while it is being demonstrated. Be sure to work slowly so the students can see every motion.

- (5) The Instructor should ask questions during the demonstration to be certain that students understand all points involved. Encourage the students to ask questions. They often hesitate for fear of seeming ignorant to the rest of the class.

##### c. After the Demonstration

- (1) Review the important

points of the demonstration. Ask questions to be sure it was clear to the students.

- (2) Students should start to work on the subject of the demonstration as soon as possible. While it is clear in their minds and their interest is fresh, they will do a better job.

- (3) Give individual instruction after a demonstration. Watch the technique of each student and be sure they have grasped the principles that were explained.

#### 11. The Film Presentation

##### a. Before the Film Presentation

- (1) Films are a visual-aid to teaching. They are *not* a substitute for an instructor. Leather carving instruction films are *not* for entertainment. You do not just "show" the film. The teacher must build a lesson around it. Students should be clearly told that the film is not to amuse them, but to help them learn, and they must pay close attention and *think*. Concentration is necessary for a student who is watching an educational film.

- (2) The teacher must *preview* the film before it is presented to the class. In this way it is possible to build a lesson around the film and prepare questions for the class. It will also be ascertained at the time that this is the correct film for the progress of the class, and will not waste their time or confuse them.

- (3) Films must be shown at the proper time. They should be used when the class is ready for them. "Saddle-making" would be useless to a brand new class who has never used a leather tool, and "Beginners' Leathercraft" would be of no value to an advanced class, who are doing filigree work. It is important to know and take into consideration at which stage of leather work the class is, before the decision is made as to which film to show.

- (4) The projector should be threaded, focused and tested *before* the class starts. Only an experienced person, who knows how to work the projector, should ever be allowed to touch it.

- (5) See that the seats are correctly placed before the

(Continued on Next Page)

student arrives. All seats should allow the students to see the screen clearly and hear the sound well. At this time check the ventilation of the room. It is very disturbing to have to open windows during the film showing.

(6) Prepare the students in advance. Stimulate interest in the film to be shown. Briefly explain the subject matter of the film. Tell the students the important points they must look for. Remind them of the fact that you are going to ask them questions later.



#### b. During the Film Presentation

(1) Run the film without stopping to keep continuity of thought.

(2) The instructor should stand or sit in the rear of the room during the presentation,

so as to observe the class and to be near the projector in case of emergency.

(3) No remarks should be made by the instructor during the showing of a sound motion picture. Any explanations at this time would interfere with concentration and students would miss the following sequence.

(4) Between reels, and delays for mechanical difficulties, can be boring to the class and students may lose their interest. A discussion of the part of the film shown, and a reviewing of the highlights, are excellent ways to keep interest strong at such times. Use questions to stimulate such a discussion.

#### d. After the Film Presentation

(1) The teacher should review and emphasize all important points. Class discussion should be held on these points. Questions must be asked by the teacher to be certain that all parts of the film were properly understood. Invite questions from the students at this time.

(2) Use other visual-aids to strengthen the film presentation. After the showing, there should be ready for examination, finished samples of the type of work done in the film, and a display of the actual tools, patterns, materials, etc., used. These may be arranged on an exhibit table and the students must be allowed to handle the display as well as to ask questions concerning all items.

By applying the above educational principles, and by teaching groups that vary in age, mentality, and size of group, you can become a practiced teacher.

No instructions given here can include those all important factors, your enthusiasm, imagination and originality. Your individual personality will determine how pleasant your class is to the students, and of course, how much they will learn from you.

Remember also, that you, the teacher, will learn from your students. Be alert, keep your mind open for new ideas, and by being a good teacher, you will become a better leathercraftsman.

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*Casing the Leather*

We have found that we get the best results in carving and tooling when our leather is properly cased in the following manner:

The night before we plan to start working on a piece of leather we wet it thoroughly, drain off the surplus water and wrap the leather in a towel. Then we place it in a refrigerator or plastic bag or wrap it in a large piece of plastic. This, of course, prevents the leather from rapidly drying out.

The next morning, approximately thirty minutes before we are to start work, we remove the leather and lay it out flat. (Allow more time if you are in a dark climate.) When the leather has returned to its natural color — and NOT before — we start to work. This often requires a little patience but it pays to wait until the moisture content is just right.

By this time the inner fibers of the leather are evenly impregnated with moisture. From this point on do not let the leather become completely dried out, if it can be avoided.

When the leather shows signs of drying out, sponge a small amount of water over it evenly. Let the moisture soak in until the color of the leather is again back to almost normal. In this manner the leather will remain constantly and evenly cased or damp—not wet.

If you are working on a large piece of leather, cover that part which you are not working on with a heavy towel or a piece of plastic or some similar material to delay evaporation.

But be careful not to leave your damp leather sealed up away from any air circulation for too long. It may mildew. (If it does, dye it black!)

Now, if the above procedure seems like too much trouble there is a simpler way. Simply wet the leather thoroughly, drain off the surplus water, lay it out flat, pour yourself a cup of coffee, light a cigarette and wait until the leather returns to almost a natural color. This simpler method is followed by many craftsmen, particularly on lightweight leather, with satisfactory results. But on larger projects, particularly when using heavier leather, we heartily recommend the "overnight" casing. In that treatment every pore is dampened and every fiber is softened. The final results of your thorough casing will be most gratifying.

# BEGINNERS'

*Carving the Leather*

Now that we have the leather properly cased, we can begin carving. First, be sure your swivel knife is sharp. Strop it well on a piece of leather well treated with jeweler's rouge—that is, unless you have one of the sapphire blades such as we have. They are razor sharp, never need sharpening and will save you much valuable time.

Let us warn you again that when you are carving leather do NOT allow the blade to slant to one side or the other. Hold the blade in a vertical position and the sides of the cut will open evenly, thereby permitting a smooth beveling job.

After you have carved your design study it carefully before you start to bevel. Determine which is the inside and which the outside. Then, bevel to the outside, away from the design, into the space to be backgrounded.

*Tooling*

From here on the procedure might vary according to the methods of each craftsman. Some very competent and successful leather workers do the backgrounding first, then shade, camouflage, do their decorative cutting and finally bevel. However, I follow the procedure of the finest craftsman that it has been my privilege to watch and study. After carving his leather he bevels first, making sure that the beveling is done away from the design. He does not grip the beveler with a tight hold. He holds it loosely enough that it bounces slightly as he moves it along the cut. It may take some practice to determine just how loosely you should hold your beveler but it will pay off in the future both in speed and accuracy.

When all the beveling is completed, including any border lines, he does his pear shading, carefully following the general curve of the petal or leaf as he shades. He then camouflages the stems and adds his decorative cuts. He is careful to make these decorative cuts smoothly curved and not contrary to the curve of the design.

Finally he does the backgrounding, making certain that the background is put down as deep as the original cuts. He is careful in making the background smooth and even, avoiding any irregularity in depth. The leather is no more than slightly damp when the backgrounding is done.

You might find that in using some of the tools you have knocked your design down in places where you didn't intend to. This can be corrected by using a spoon to pick the design up. You can also use the spoon to smooth out any rough edges.

*Easy Does It*

Right here might be a good place to again remind beginners to confine their early efforts to the use of a few basic tools, and the simpler, uncomplicated designs. When he has mastered these he can proceed to use more tools. Many tooling jobs that could have been good are ruined by the use of too many tools. Remember, the result of your efforts doesn't necessarily mean how many tools you use but how you use them.

Practice with each tool by slanting it in different directions and learn what variation you can get in the imprints of each tool.

As we have said, craftsmen's methods vary in some operations but it is a good rule of the thumb to bevel so as to leave the flower highest. Cut deep and hit hard as you bevel it. Next highest should be the main stem. Then the smaller stems, the buds if any, and finally the leaves in that order. This rule won't always hold true but a careful study of the designs and experience acquired by practice, will help you determine just how to get the best results.

*Decorative Cuts*

In making decorative cuts vary them in order to stay away from any monotonous sameness. When you get to the stage where you are drawing your own designs, vary the size and decorations on your leaves. However, avoid mixing the kinds of leaves unintentionally. Don't draw oak leaves and rose leaves branching off the same stem!

As most beginners will be using craftaids or traced designs, this problem should not arise if they follow those patterns.

*Softening Hard Leather*

If you find that a piece of leather that you are going to work on is exceedingly hard, try this "softening solution": Dissolve a tablespoon of baking soda in a half-gallon of water. Case the leather with this solution and allow it to set six hours or overnight before you carve it. In most cases the leather will soften and tool easily after such treatment.

(Continued on Page 40)



# HOW TO *Sell* YOUR LEATHERCRAFT

By H. N. (Bert) Fisch

Sales Consultant

## "House to House Selling."

"Step Out And Sell!" is a slogan that has inspired hundreds of individuals to do something about disposing of the products they make.

Estimates place the number of direct salesmen at about a million and a half individuals. Of these, perhaps only one fifth make their entire living selling. The other four fifths sell in their spare time.

It is not known how many of these actually make the things they sell but there must be many. Some women make candies in their own kitchen, others bake bread, cakes and pies which are offered for sale from house to house.

Many do sewing. Right here in our own city I recall a family of "Displaced Persons" who came over from Europe. They first started making beautiful and unusual aprons at home. Their two young boys sold them from house to house after school hours and on Saturday. Today these people have a prosperous Garment Manufacturing business and employ perhaps as many as 200 people.

Another woman has made literally thousands of pairs of Baby Mocs and is still at it. Others have put together moccasins for men and women and sold them "direct." No telling how many thousands are selling their Leathercraft work this way.

The National Association of Direct Selling Companies has published a statement to the effect that roughly \$2 billion worth of merchandise is sold each year in this way. They believe the figure is going up at the rate of about 10 per cent per year.

Don't tell me you are afraid you can't sell — that you don't like to ring people's doorbells and solicit their business. Remember — this is one of the best ways in the world to meet real nice people. Also that people know they usually can save money in buying things direct from the people who make them. They know there is not a lot of overhead expense added and they know these goods are usually nicer and better

than the average "factory run" they buy in the stores.

It's all in the approach. Success depends on your attitude. If you are proud to show your work and if that work is GOOD—you will have little trouble in selling it. Your greatest difficulty will be in overcoming FEAR and DISAPPOINTMENT. You must learn to expect some "turndowns."

Before you start out, decide on what you are going to say. Carefully plan all the details, but be sure you do not memorize it, otherwise it will sound as if it came out of a phonograph. We call these memorized talks "canned talks."

Always be friendly and sincere. When someone opens the door, tell them your name and where you live. If you have lived at the same address a long time, mention the date. It helps establish confidence in you. If, by any chance you know any of the people in the neighborhood, mention their names.

Tell the person answering the door, if it's not a child, just what your mission is, emphasizing the SAVING, the quality and workmanship as well as the fact that you can make for them most anything there is to be made from LEATHER.

Once inside, demonstrate your product. It's a woman's handbag, call attention to every feature. Its long life, its beauty. Open it and show how it's made on the inside. Let them handle it. Describe the kind of clothes it can be carried with. All these things you should know before attempting to sell direct. If you talk with authority, your customer will be convinced and will buy. If you know very little about what you offer, how can you expect the prospect to become enthused?

One word of caution right here. DON'T STAY TOO LONG.

Try and plan certain hours of the day or evening in which to do your selling. Certain days of the week. Then be sure to follow through on your plan. This gives you confidence.

If you don't want to make so called "cold turkey" — unannounced calls,

why not mail a post card a few days in advance. Get people's names and addresses from neighbors, criss-cross telephone directory or city directory. Just mention that you will drop in shortly to show them some very beautiful Leathercraft. Most people are kind and courteous. Don't get upset if occasionally someone slams the door in your face. It happens to all of us.

Always remember that there is a thrill in each sale and money in your pocket. Set yourself a goal to earn enough extra money to buy something you have been wanting or needing. A TV set, a new washing machine — yes, even a new automobile.

Now see how quick you can earn it.

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# Linings Are Part Of The Craft

BY GUS BOUQUET

A fault common to many leather craftsmen is the apparent lack of concern about the quality of the lining in their handbags. Hours will be spent in carving, assembling, and lacing a handbag, yet the entire effect will be lost when the prospective buyer opens the flap and looks inside.

Linings are easy to make if three factors are kept in mind. First: everything must be squared and even. Second: all edges of the leather must be concealed. This is done by skiving and turning under or by hidden stitching which will be explained in this article. Third: the pockets must be roomy and functional.

Sewing machines are used most efficiently if the craftsman has thoroughly acquainted himself with his machine. Perhaps the best all around machine, in the writer's opinion, is the old Singer Model 30-21. These machines, foot treadle or electric, can be purchased second hand. They were originally designed for commercial garment sewing and will handle up to 7-8 ounce leather easily. It is recommended that the regular foot be replaced with a single-prong zipper foot for all leather sewing.

In beginning, don't try to cut your lining to exact length and width. An additional  $\frac{1}{4}$ " all around will give you ample material to insure proper setting. The surplus can be trimmed after the lining is cemented into place.

Drop the pocket on the bag faster, on back side, down 1" from the edge of the bag (fig. # 1). The pocket on the opposite side is placed so it will be directly across from the other when the bag is shaped. A rule of thumb for placing the pocket on the front side is to measure vertically through the gusset (fig. # 2). Twice this distance from the edge of the bag, is the top of the zipper slot. Measuring  $\frac{3}{4}$ " back from the top of the zipper slot will be the location of the pocket top. A more accurate method is to skive and cement the gusset in one side temporarily, and mark the edge (fig. # 3). Measure and mark the distance on the lining face, then drop back  $\frac{3}{4}$ " from this mark for the top of the pocket (fig. # 4). Due to the circular form of the gusset, the lining will be smaller than the purse

back, hence the  $\frac{1}{4}$ " difference in the setting. The top of the zipper slot will be on the mark. Cut the zipper slot  $\frac{3}{8}$ " wide and as long as the zipper. A good rule to follow is to have the zipper 2" less than the bag width. Hence, a 10" bag will have an 8" zipper pocket as well as 8" patch pockets. The reason for this will be to give ample gusset clearance and easy accessibility.

Cut a vertical line down from the left side of the zipper slot to the bottom of the patch pocket. This is for the small pocket gusset which is a triangular piece of lining leather cut 2" at the top,  $\frac{1}{2}$ " at the bottom, and as long as the slot. This is sewn to the slot as shown in the diagram (fig. # 10-A), and makes the zipper pocket much more useable. Rayon lining twill should not be overlooked by the craftsman. It only costs a few cents more but adds dollars to the appearance and feel of the bag.

To start the lining, cement the zipper in first. If you have trouble getting a zipper in straight, an easy method is to cement the zipper to a piece of glass with a light application of temporary rubber cement (fig. # 5). Use a ruler to align the zipper. Apply rubber cement to the face of the zipper and the back of the slot. Place the lining over the zipper and press it down onto the zipper (fig. # 6). Lift the lining and zipper off the glass (it comes right off) and clean the reverse side of the zipper of all surplus cement with a "glue ball." This "glue ball" is made by pouring rubber cement onto the glass to form approximately a 4" circle, allowing to set, then rolling it into a ball. (Excellent for all leathercraft cleaning.) Mark around the zipper slot with a two-prong, No. 458 Modeling Tool. Cement a piece of rayon twill and a piece of cotton material to the bottom edge as shown (fig. # 7). Turn the lining over and stitch the bottom of the zipper only (fig. # 8). The rayon twill isn't turned back, nor the gusset sewn in until the patch pockets are in place.

For the patch pockets, be sure and cut them as long as the zipper and short enough to be out of the fold of the bag. Pocket trim is cut to allow  $\frac{1}{2}$ " on the back and at least  $\frac{3}{4}$ " on the face (fig. # 9). Alligator or lizard on seal is fine for trim. This is particularly true if brown alligator on seal is used for

trim with ostrich on seal lining. The pocket is assembled as shown by cementing the trim in place, folding it over, and cementing to the face. Cut a piece of rayon twill 1" longer, and  $\frac{1}{2}$ " wider than the pocket. Cement this to the  $\frac{1}{2}$ " folded section of trim so that the cloth protrudes away from the pocket. Turn the pocket over, mark around the edge with the two-prong modeling tool, and stitch in place. Fold the rayon back and cement lightly around the edges. The twill can be ironed before cementing for a neater job. Trim off excess fabric. If a smaller pocket is wanted on the large one, be sure it is sewn to the large one before you turn the lining twill back, otherwise, the stitch will show.

When the patch pockets are completed, touch a few spots of Duco cement to the edges and put into place on the lining. Mark around the edges with the two-pronged tool and stitch on right hand and bottom edges of the pocket on the zipper side. The other pocket is sewn all around. Apply rubber cement to both sides of the zipper pocket gusset slot and around the outer edges of the rayon and fold the lining twill over and iron into place. Use a very sharp knife and slit the rayon through the slot from the face side. Cement the gusset to the slot edge and sew along the right hand edge of the pocket. Fold the gusset so that the edge extends under the left hand slot edge, cement in place, and stitch as shown (fig. # 10). Be certain the zipper will clear the top of the gusset.

Lay the lining face down on the table. Apply cement to the top of the zipper slot and place another piece of rayon across the slot edge (fig. # 11). For reinforcing, use a piece of cotton cloth which is placed over the twill. Turn the lining over and sew around the sides and top of the zipper slot. Start at the right side of the lining.

Iron the rayon and cotton cloth and cement around the edges. Return the lining to the sewing machine and stitch a line  $\frac{1}{4}$ " from the pocket edge and zipper slot, all around. The inner pocket is now formed (fig. # 12).

For a real custom look, a piece of light cotton padding can be placed between the rayon and cotton. This

(Continued on Page 34)



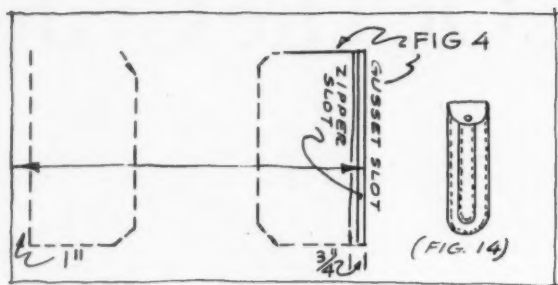


FIG. 1



FIG. 2



FIG. 3



FIG. 5

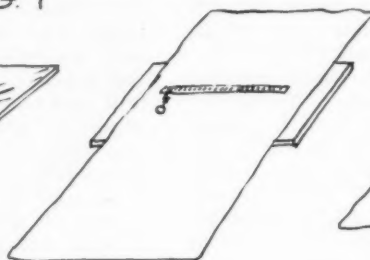


FIG. 6

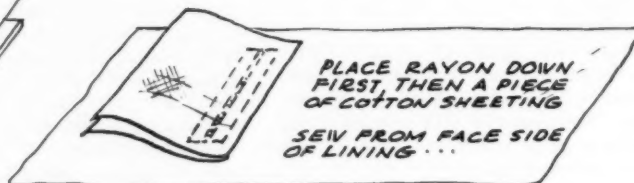


FIG. 7

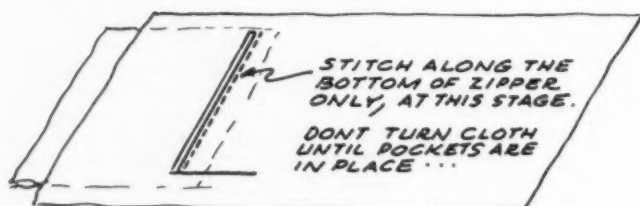
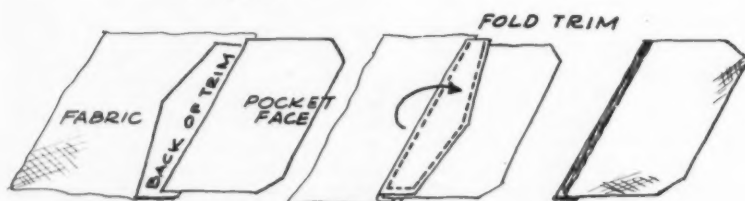
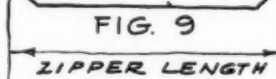
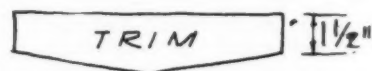


FIG. 8



ASSEMBLE AS SHOWN... FOLD TRIM OVER, CEMENT DOWN AND STITCH... FOLD FABRIC OVER BACK, CEMENT AND TRIM OFF SURPLUS...

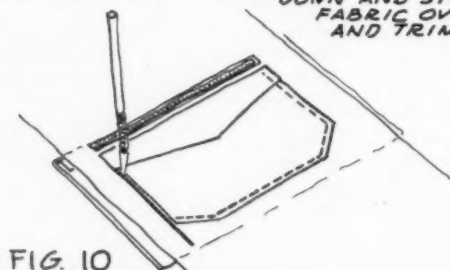
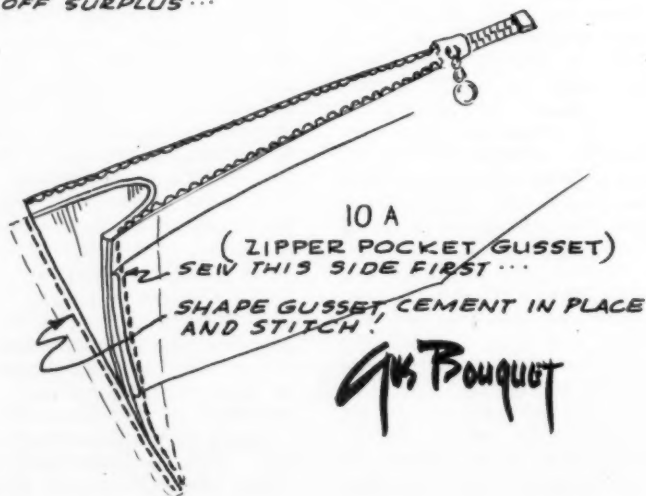


FIG. 10



AK Bouquet

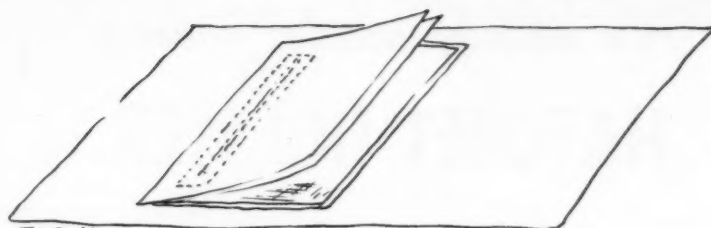
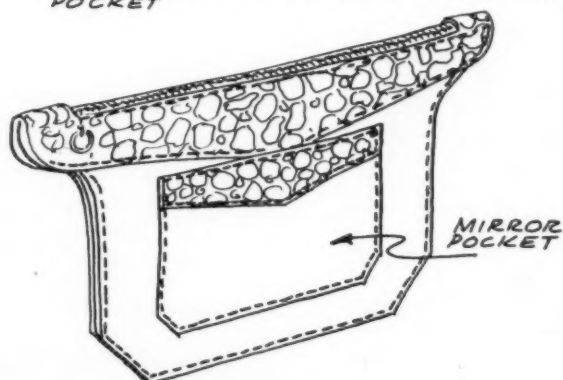
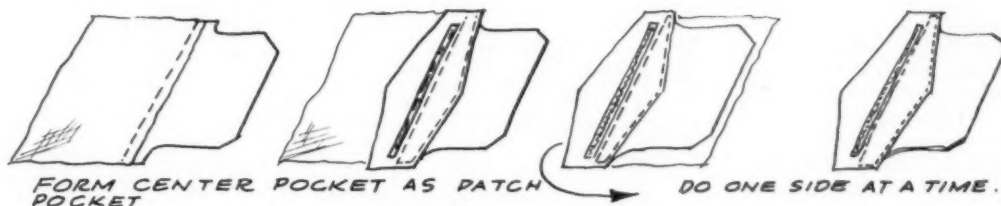
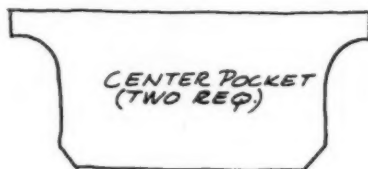


FIG. 11... CEMENT RAYON LINING TIVILL AND COTTON SHEETING DOWN AND SEW FROM FACE SIDE...



FIG. 13 CENTER POCKET TRIM



FINISHED CENTER POCKET (ROUND OFF EDGES AS SHOWN TO GIVE BETTER FIT IN BAG.)

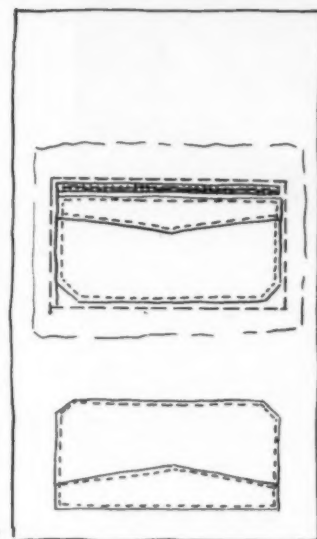


FIG. 12 AFTER STITCHING AROUND TOP OF ZIPPER, SEW AROUND THE POCKET LINE 1/4" FROM THE PATCH POCKET... TRIM OFF SURPLUS CLOTH...

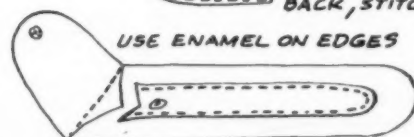
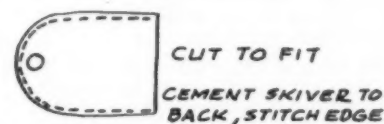
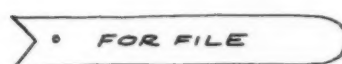
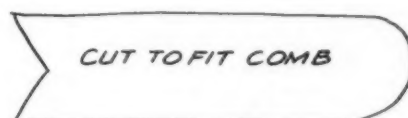


FIG. 14. COMB AND NAIL FILE CASE

A LEATHERCRAFTSMAN'S  
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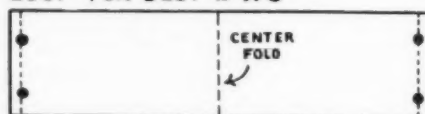
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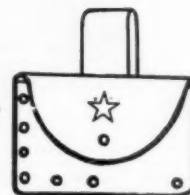
## An easily made, roomy HATCHET HOLSTER

By E. C. SUTTER

LOOP FOR BELT 2" X 8"



CARVE YOUR  
INITIALS OR  
A DESIGN  
ON FLAP →



## Linings Are Part Of The Craft

(Continued from Page 31)

whole unit is then sewn and cross sewn with 1" diagonal lines. This gives a quilted look and feel to the pocket.

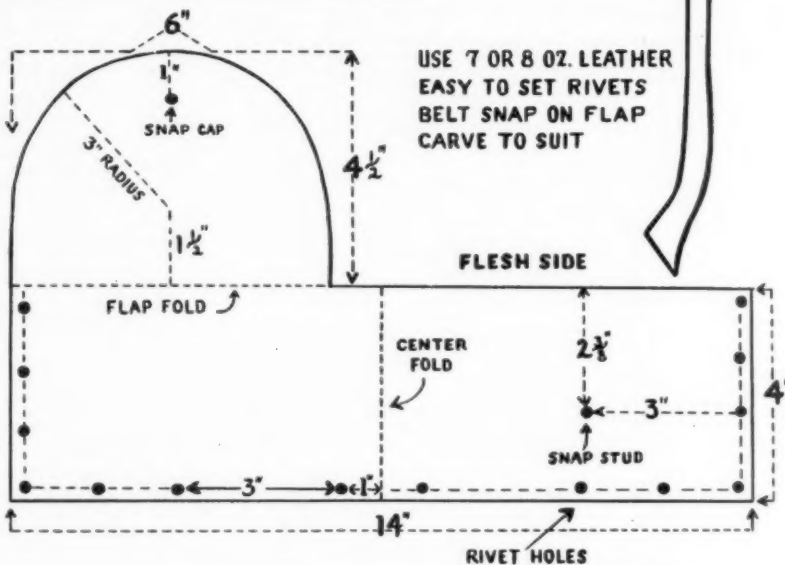
The center pocket can be made in the same manner as the patch pockets. If the pocket is held in place by key posts through the gusset, then the center pocket trim piece must be  $1\frac{1}{4}$ " less than the purse back. (A 10" back will have an  $8\frac{3}{4}$ " center pocket with an 8" zipper. This is to prevent buckling.) The trim is cut in one piece and is the foundation of the pocket (fig. # 13). The lining is sewn in the same manner as the other pockets. Be sure and have the pocket section small enough to clear the bag, and before installing, cut the edges off the trim piece as shown in the drawing of the center pocket.

Other little customizing ideas are the loops sewn in for fountain pens, and comb and nail file case on the flap (fig. # 14). Above all, mark your seams with the two-prong tool and carefully follow the line when sewing. Remember, women purchase handbags, and are quick to spot a careless job of sewing.

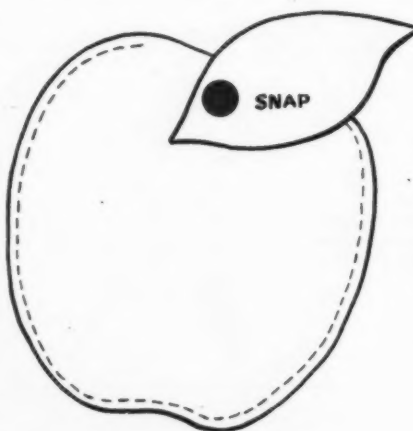
Be sure to tie all stitches in at the beginning and end of the stitch. This is best done by restitching the first and last few stitches several times.

Match the inside of your handbag with the same care and pride you used while carving the outside.

Future articles will explain swinging pockets, double gusset zipper pockets, and other customizing ideas.



USE 7 OR 8 OZ. LEATHER  
EASY TO SET RIVETS  
BELT SNAP ON FLAP  
CARVE TO SUIT



## AN APPLE FOR THE TEACHER

I came up with the design for this coin purse when my daughter and I were trying to think of something I could make for her kindergarten teacher that wouldn't take long to make and yet would be a nice remembrance for her. I used scraps from three kinds and colors of leather. The front I made from a piece of bright red upholstery leather, the leaf from green suede and the back from a natural piece of tooling leather on which I tooled the following: MRS. MICHEL FROM BETTINA HANLON 1958. I sewed it together with my home sewing machine but it could also be laced. The leaf is held by the snap which also keeps the coins in. An eyelet and key chain can be added to hold keys as well as coins.

MRS. DONALD HANLON  
Springfield, Ohio





This is my idea of a watch band for construction workers such as I am.

I work power line construction and have broken several watch crystals. I've been wearing a band like the one I'm showing you and it has proven my idea well.

I have just been tooling leather since last Christmas and have gotten many hours of enjoyment out of it. All I have is the Lucky Seven kit but hope to add on to it.

LEWIS A. VAN GILDEN  
Missoula, Montana

## TIPS and HINTS

1. I use a nose-drop bottle to keep the oil that I use on my sharpening stone. The dropper drops just the

right amount on the stone without fear of spilling.

2. On my cardboard spools of lace, I always write the number of yards of lace each article I make has used. This serves two purposes: a. I have a record of how much lace it takes for each leathercraft project I have made. This info is necessary when figuring a selling price for the article. It also helps when estimating amount of lace necessary for other articles of similar size and style. b. I always know how much lace is still on the spool by subtracting amount used from 50 to 100 yards. Since I can't afford to buy lace in large quantities, this info prevents me from running out of lace in the middle of a project.

3. I have found that my mallet which my husband made of aluminum for the handle and nylon for the head has proved very durable.

MRS. DONALD HANLON  
Springfield, Ohio

When using a backgrounder, work it on the diagonal, rather than straight across or up and down. The result will be a flatter pattern, with no bumps.

LEROY HETRICK  
Fort Worth, Texas

(1) To give the eye of a horse or other animal a liquid, natural appearance, be sure to leave an undyed highlight of natural leather. If your dye creeps into this highlight, paste a small piece of paper over it. Finally, add a little liquid glue to cover the eyeball.

(2) After carving and before applying your Neat Lac, or other finisher, a "filler" is a great help in adding appearance and body to the leather . . . as well as filling up the pores.

For this purpose, I use liquid starch, diluted by half with water, or clear gelatin, one envelope to a pint of water. Brush it on and let it dry. If you dye your work, apply the filler AFTER the dye.

LLOYD SEARS  
Fort Worth, Texas

Who, at one time or another, has not tipped over a bottle of dye while inlaying a background? I did it once too often and turned to my workshop for a solution. Take a piece of scrap lumber, 1 x 6, 1 x 8 or whatever's available or best suits your needs (I used part of an end section from an orange crate). Bore a series of holes through the scrap, of a size to fit the bottles of the particular dye you use (inch and a quarter diameter for Neat Dye). A snug fit is safest. Nail a scrap piece of ma-

sonite on the bottom, set in your bottles and you're all set to dye with a smile on your face rather than die with a ruined purse on your hands.

For instructors of leathercraft, the pocket saver can be modified just a little so it will better fit their needs. Lace it with a running stitch right up the center, under the flap, dividing it into two compartments. The swivel knife fits snugly into one half and three modeling tools fit into the other. In this way, the teacher has his or her own tools handy as he or she wanders around the classroom giving individual help to the students.

All of my very smallest pieces of scrap leather, particularly those valueless 2" and 3" belt strip leftovers, are used to personalize my Personal Catalogs. These catalogs have a framed blank at the bottom of the cover. I stamp a piece of scrap with my "Hand carved by . . ." stamp and glue it on there. The new Doodler Craftaid from the Doodle Digest can be used if you don't have a name stamp. After stamping, the leather should be skived down very thin before being glued on to the catalog cover. If you want to get real fancy, the leather can be cut to the shape of a miniature cowhide.

Has anyone thought of using the new Ranger Gauchos as neckerchief slides for Cub Scouts and Boy Scouts? These make good projects for the youngsters.

WM. A. TOMPKINS  
Longmeadow, Mass.

1. Used cigarette boxes with flip-top lids come in real handy for storing rivets, snaps and other small items.

2. When splicing lace, after skiving and glueing, put a clothes pin on splice. This presses the splice together better.

3. To help identify tools 193, 194, 202L, 202R, 237, 238, and any other right and left tools, we put a ring of finger nail polish around the top of the right hand tools.

4. A good way of advertising when selling a purse is to get some single-faced mirrors and glue a card or piece of leather with your name and address on the back side.

ROBERT VARRA  
Louisville, Colorado

(Continued on Page 36)



## TIPS AND HINTS

(Continued from Page 35)

I have used quite a few of the patterns and instructions in your magazine. When I saw the picture of the handbag by T/Sgt. D. E. Ohlerking in the Vol. III, No. 2 issue, I thought perhaps you would be interested in a bag I made. I used the

Little Treasure Chest bag pattern appearing in the Vol. II, No. 1 issue. On the back of the bag I tooled a picture of a covered wagon; on the front, a picture of a stage coach rolling along, and on the top flap, a desert scene. All of these scenes were taken from various works of Al Stohlman. I lined the purse with Pecca Pig and sewed in three

pockets, one of which was a 4-inch zipper pocket. To give the purse a more finished look I laced around the top flap with double loop stitch. (My apologies to Mr. Frick.) I did use the all-leather clasp described by Mr. Frick and it turned out very well.

IMOGENE LUHRMAN  
San Antonio, Texas

BY DINTY JONES

An unexpected and prolonged spell of bad weather found me house bound with nary a "Tandy Kit" and very little leather on hand. Nothing is more tantalizing than a desire to create something with leather and then to be stopped for want of a kit, some material or an idea. Since I couldn't get out for supplies I couldn't pursue my other hobby, bowling. As I sat and wished, a mental picture of the Bowling Alley and the crowded bowlers bench came to me. Cigarette packages, lighters and matches hopelessly scrambled littered the bench and on occasion were smashed as one of the bowlers sat upon them.

Then I knew what I would do to dispell my boredom and put to use some of the odds and ends of leather every leather crafter accumulates. I would make a distinctive cigarette case with a pocket to hold either lighter or matches and it would be so much mine I would know it at a glance!

Not being noted for patience or accuracy I never-the-less managed to devise a pattern that turned out to be very simple and workable. Since bowling had been my inspiration I used bowling ball, pins and score sheet to decorate my case and lighter. The leather was cased and I transferred my pattern. That the ball turned out a little lopsided didn't bother me at all; it just made the case more mine than ever.

After the carving was finished and before the finish coat was applied I used a straw to wet the fold lines and gouged them in order to obtain a shapely case with sharp corners. I then located the position of the pocket on the case and punched the necessary holes in both case and pocket. The finish coat was applied and the snap put on the pocket.

I laced the bottom of the pocket to the case. Starting at the bottom I laced the case with a double cordovan stitch. I was careful to line up the holes so that the pocket would be straight and the case true.

To make the matching lighter, I cut a strip of leather just long enough to go around the lighter. I marked the middle and made a gouge line to simplify fitting the leather to the lighter. I skived the meeting edges of the leather.

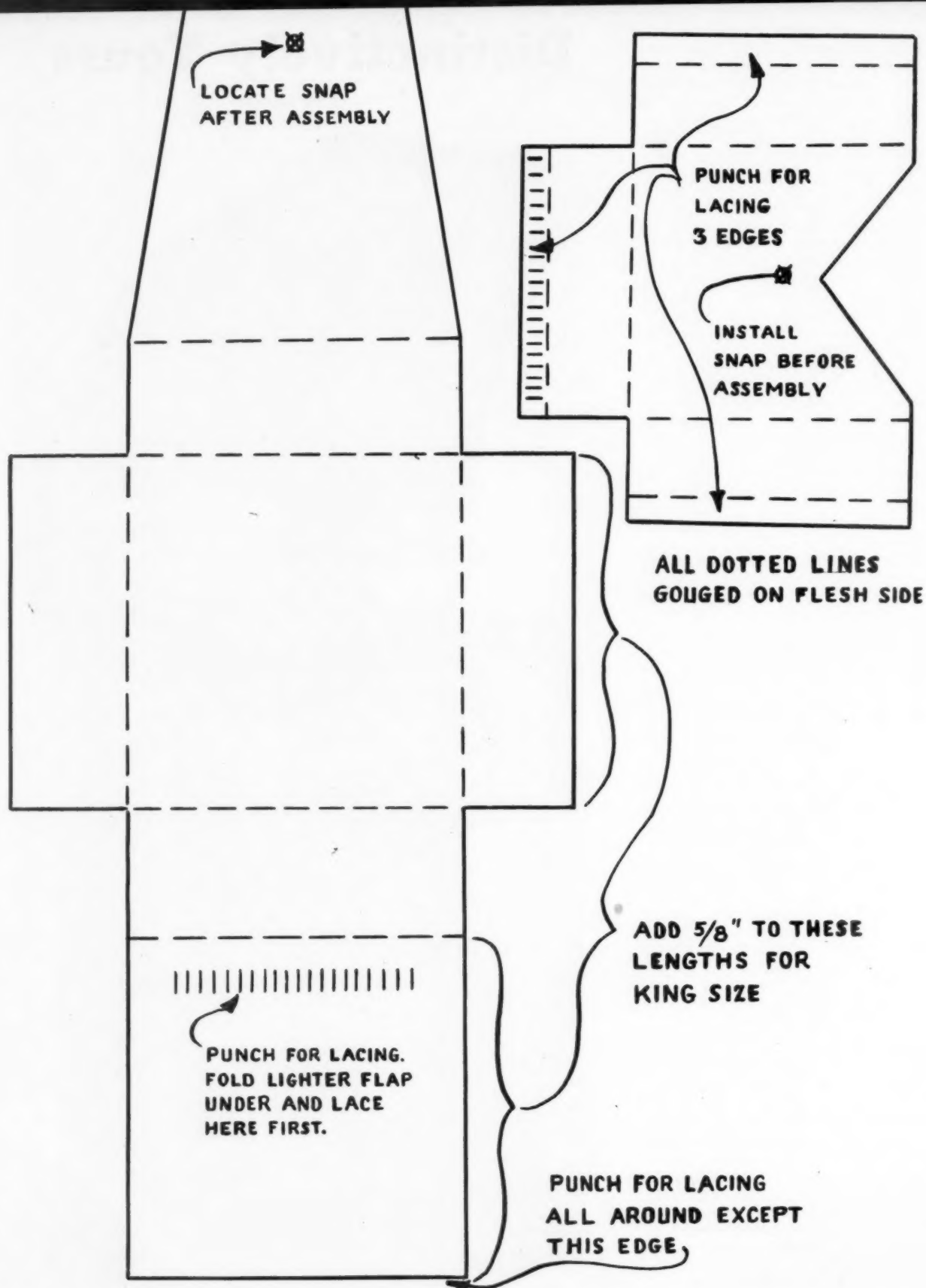
After the design and finish coat were applied I covered the lighter and leather with Craftman's Cement and when tacky put the leather in place. A strip of lace was then applied over the gouge line and the meeting edges. This method is most satisfactory as the cover does not slip as it does when laced in place.

## Distinctively Yours

(Pattern on page 38)







# Leonard Hemphill—Leathercraft Teacher



By VIRGIL WHITE

A will to help others can lay the groundwork for a lifetime career. Leonard Hemphill knows this. He's one of the outstanding teachers of leathercraft in Texas. And . . . he got his start by helping others.

During the bleak years of the 1930's people were too poor to be able to buy bridles, reins, etc. Instead, they used ropes.

In the mid-30's a young man walked into the office of the agriculture agent of Colorado County, Texas, and asked if he couldn't do something to help the people in his community. The agent, D. M. Marshall, was also head of the N.Y.A. (National Youth Administration). Marshall, now a vice principal in the Houston school system, asked the youth if he knew anything about leathercraft. When the boy nodded he said: "We have ninety boys in the N.Y.A. With your help we can teach each one a useful trade and perhaps also help the people in the community."

For three years the youth, Hemphill, worked with the N.Y.A., and since the leather needed both for training in turning out bridles, reins and shoe repair was provided without cost, the students' efforts were put to good use. Together, Hemphill and Marshall saw to it that the needy people in the community could harness their horses with leather and use ropes for lassoing cows or for other useful purposes.

Toward the end of this three-year apprenticeship, Hemphill was offered

a one-year contract job at Prairie View College, Prairie View, Texas. He remained five years, completing a course in industrial education, winning his degree.

In 1944 Leonard came to Fort Worth to work for a shoe repair shop. Eight years later, in 1952, he began teaching at I. M. Terrell High School.

Hemphill speaks of his accomplishments only through the works of his students. These have made pictures in leather, billfolds, luggage, brief

of the Ridglea Shoe Repair Shop at Fort Worth learned their trade from Leonard. And Hemphill is particularly proud of two of his former students who are now attending Texas Southern College, Lozone Strain and Jessie Jackson.

Hemphill has another fundamental reason to be proud. He and his wife, Darnetta R. need little prompting to show friends the artistic handiwork of their little five-year-old son, Larry Don . . . all carefully wrought in leather.



Leonard Hemphill with one of his classes in Leathercraft at I. M. Terrell High School, Fort Worth, Texas.

cases, gun holsters, belts, etc., for such prominent people as the late W. D. Clark (prominent oil man), R. R. Howlan, ex-chief of police, H. L. King of I. M. Terrell Senior High School, A. J. Reams, supervisor of Fort Worth Public Schools, Sheriff Harlon Wright and his officers, and G. B. Trimble, principal of Technical High School.

Many students under the gentle, skilled direction of Hemphill have made their special notch in the world of leathercraft and shoe repair. James Washington, an instructor at Houston, Texas, is a former pupil. Both F. R. Thomas and Eugene Hill

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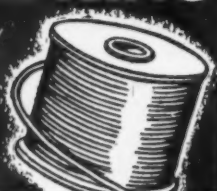
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Single Loop Stitch—6-6½ times distance to be laced.

Florentine Lacing—3½ times distance to be laced.

Cross Whip Stitch—6 times distance to be laced.

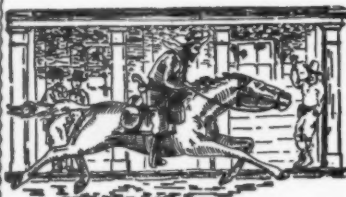
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## JOIN YOUR GUILD

Listed here are non-profit guilds and organizations composed of craftsmen who get together for the purpose of advancing leathercraft. For further information, please write to the address nearest you.

### CALIFORNIA

The Leathercraft Guild, P. O. Box 47755 Wagner Station, Los Angeles 47, Calif. Meetings monthly at Plummers Park, 7377 Santa Monica Blvd., Los Angeles, on the afternoon of the 3rd Sunday. Visitors welcome. Refreshments served.

### ILLINOIS

Illinois Valley Leather Guild, Irene Bawder, Secretary, 327 Francis Street, Peoria, Illinois. Meetings, third Sunday of each month.

Prairie States Leather Guild, Virginia Barber, Sec., 4812 So. Ada St., Chicago, Ill. Meets second Sundays.

### IOWA

Mississippi Valley Leathercraft Guild, Vince Briggs, Sec., 725 E. 15th St., Davenport. Meetings held the second Wednesday of every other month, beginning Sept. 10, 1958, at 317 W. 3rd St., Davenport.

### MAINE

"DOWN EAST" Doodler's Association . . . L. J. Walton, Director, East Winthrop, Maine. Meetings on Notice.

### MICHIGAN

Detroit Leathercrafters, Joan I. Schmitt, Sec., 2709 25th St., Detroit 16, Mich. Meets third Mondays.

Flint Leathercraft Guild, Mrs. Edith Swan, Sec., 1624 Fay St., Flint 6, Mich. Meets second Mondays.

Michigan Leather Artisans, Mrs. Ursula Du Bois, Sec. 5522 Mead, Dearborn, Mich. Meets second Mondays.

### MINNESOTA

North Star Leathercrafters Club, St. Paul, Minn. For information, write: Walter G. Layman, Pres., 7132 Twelfth Ave., So., Minneapolis 23, Minn.

### MISSOURI

The Pony Express Leather Guild of St. Joseph, Mo. Mr. Randall Casebolt, Sec., Route #4. Meetings 2nd Friday evening of each month, at 7:30 in the Craft Room of the Museum.

### NEW YORK

Eastern Leathercrafters Guild, Mrs. Edward B. MacKendrick, Sec., 2289 S. Union St., Spencerport, N.Y. Meets 2nd Wednesday at Rochester Museum of Arts & Science.

Frontier Leather Art Guild, Mary Brady, Sec., 17 Siegfried St., Amherst, N. Y. Meets second Thursdays in Buffalo.

The Leather Craftsmen's Guild of New York . . . For further information, interested parties may contact Mr. Harry E. Stroh, Chairman Membership Committee, 356 E. 87th St., New York 28, N.Y. — phone ATwater 9-0309.

Taurus Leathercraft Guild, 94 Boston Post Rd., Larchmont, N.Y., meets the first Friday of each month except July and August. For information, telephone Tennyson 4-1880 or write above address.

### CANADA, ONTARIO

The Canadian Society of Creative Leathercraft is a national association of local branches and individual members, who receive the Society's quarterly bulletin, "Canadian Leathercraft". Information from Membership Chairman, Miss Winnifred Coombs, 73 Coady Ave., Toronto, Ont., Canada.

Hamilton Leathercraft Guild, Mrs. Harold Wilson, Sec., 400 Charlton Ave. W., Hamilton. Meets second Thursdays.

Windsor Leathercrafters, G. C. Norman, Sec., 1187 Tecumseh Rd., East Windsor.

## BEGINNERS CORNER

(Continued from Page 29)

### Avoiding Stretching Leather

Some beginners complain that they are troubled by the stretching of the leather as they work on it. This is not an uncommon occurrence and it can be easily avoided. Simply apply one coat of rubber cement to the flesh (rough) side of your leather and cement it to a piece of formica or tempered masonite. Or, if you have neither of these, cement the leather to a piece of heavy wrapping paper. This can be easily removed after you have finished your tooling. Cement your leather to the formica or paper BEFORE you wet it.

### Finishing Leather

There are a number of reliable leather finishes on the market today which will improve the appearance and help preserve your goods. Neat-sheen, Neatlac and Tan Kote are a few. Another good finish, particularly on dyed leather, is a good light tan liquid shoe polish. It is not as water resistant as the above mentioned finishes and it must be applied with an air-brush.

A good grade of soft wax, well rubbed after it has dried, also gives an excellent high-gloss finish.

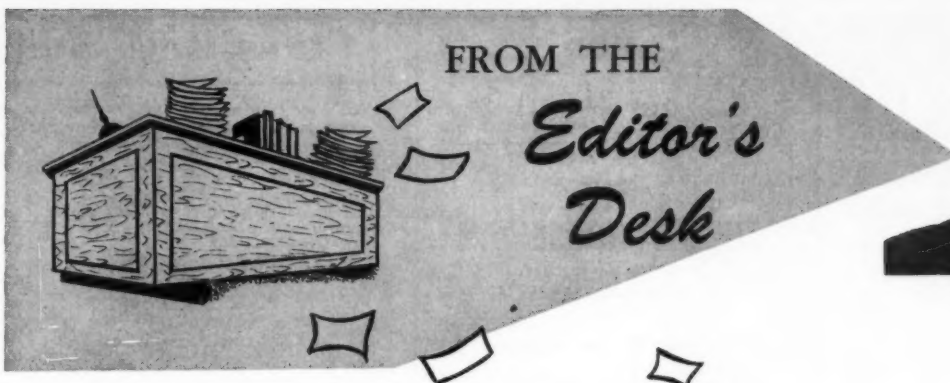
Several years ago, while working on the West Coast in rain and fog, I put two coats of Simonize—and many pounds of elbow grease—on my saddles. They shed water better than a mallard duck's greased back. This treatment also minimizes scuffing and scratching.

### Keep Your Hands Clean

Again we want to emphasize the importance of keeping your hands clean and dry. Some people perspire freely. Perspiration, with its content of salt and acids, will definitely cause leather to turn dark. If you are so afflicted, use a light coat of Mum or some similar product on your hands. Be sure to rub it in well and dry your hands often.

And keep your fingernails trimmed short. Fingernail impressions on damp leather are permanent.





A. G. BELCHER

#### WHEN BETTER BAG CLASPS ARE MADE . . .

You'll do it yourself, of course. That is the suggestion made to the Editor in answer to the comments made on this subject in our previous issue. Mr. Glenn A. Rome, Seattle, Washington, has found that: "To my surprise, silver and silver working tools were neither expensive nor too complicated for the average hobbyist to start using — with, of course, a little study and patient practice."

Another reader, Mr. William R. Smith, Rantoul, Illinois, has catalogs from some supply companies in which sterling silver bag clasps are offered. The price range, however, is higher than our original inquirers expected to pay, a matter of \$3.50 to \$13.00. These are not so easy to attach as the popular clasps, "requires a little different method of attachment between the clasp and the purse flap."

#### THAT CHICAGO SHOW . . .

was highly praised by people who were outside the group that planned it. Typical comment is: "Some of the leather articles exhibited were just out of this world. I had no idea so many, many beautiful things could be made of leather."

All praise for the success of the show should be passed on to Walt Wilkie, President of the Guild, and the group working with him. Emphasis should be placed on "work" as well as on creative planning and enthusiasm.

#### THE FORD AWARDS . . .

are coming up soon. We hope many of our readers will help the Industrial Arts Instructors in High Schools to make LEATHERCRAFT even more important and highly competitive than it has been in the past. Here is a wonderful way to promote leathercraft to the "teen-agers" with loads of good possibilities.

#### 5th INTERNATIONAL ASSEMBLY OF LEATHER CRAFTSMEN

This event at the Hotel Durant, Flint, Michigan, coincides with the publication date of this magazine. Or, if you happen to receive your copy of this issue early, you may be able to fly there. Date is May 2-3, 1959. We hope to have as good coverage of this event as there was of the March meeting of the Prairie States Leather Guild's show in Chicago.

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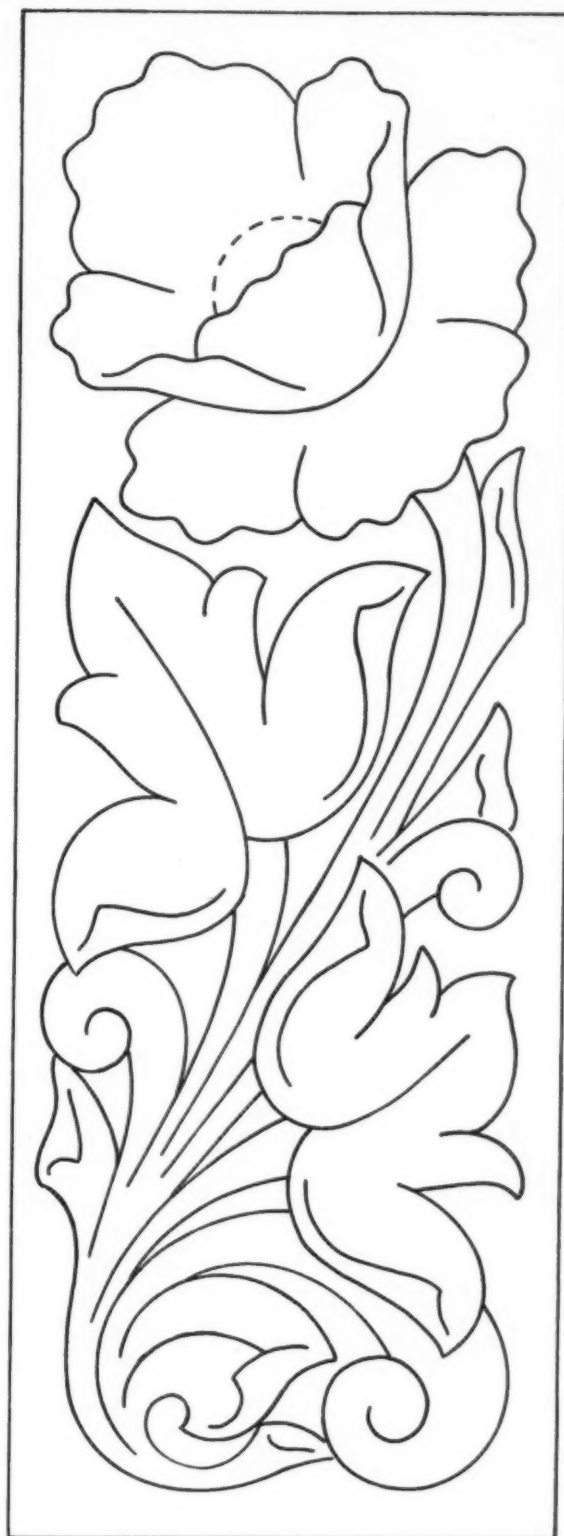
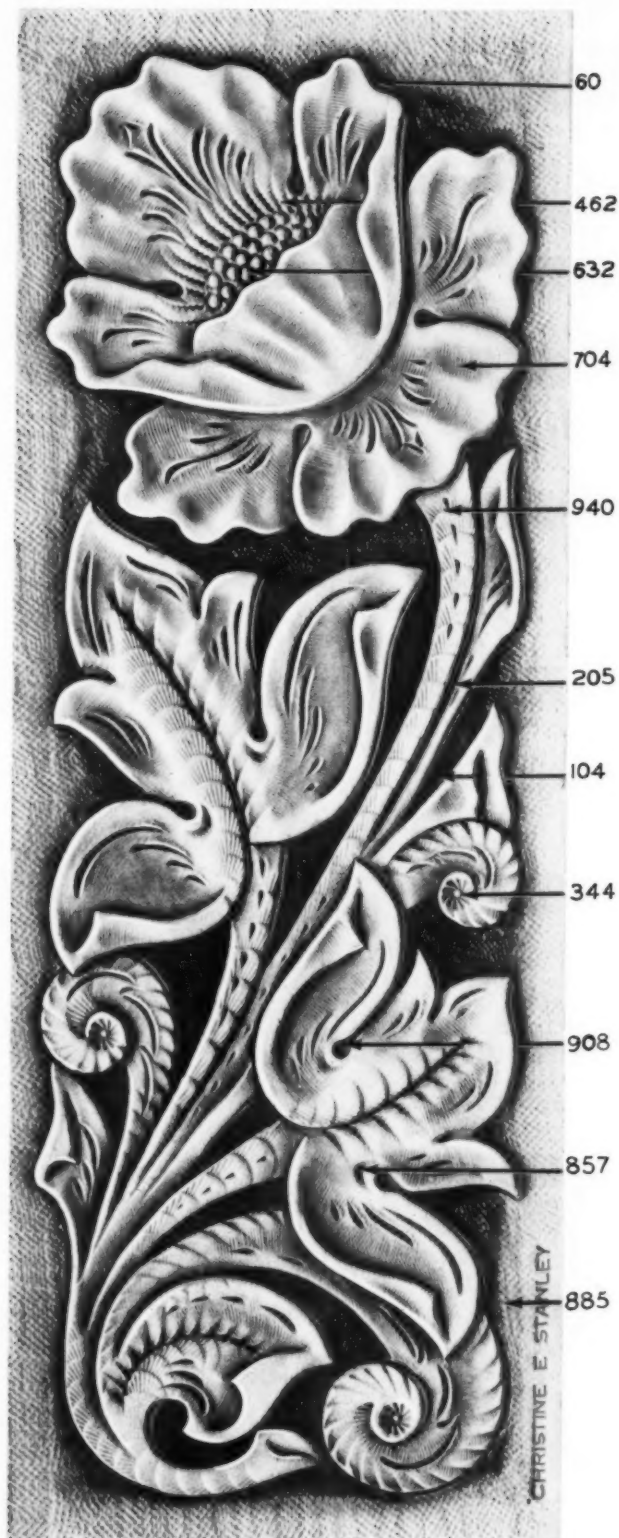
FREE Leathercraft Catalog, Quality kits, Leathers, Tools. Handcrafters, Dept T, P. O. Box 427, Montrose, California.

Leathercraft, Enameling, Mosaics, Art Materials, Floralcraft, Beadcraft, Shellcraft, 22 other crafts. 60 page catalog 25¢. Kit Kraft, BJ93, Studio City, Calif.

SEND 25¢ coin or stamps for big catalog Leathercraft, Basketry, Art, Metalcraft, Copper, Woodenware, Textile Painting, Books, etc. Peoria Arts & Crafts, Dept. L.C., 1207 W. Main, Peoria, Illinois.

### MUSIC INSTRUCTION

SONGPOEMS and lyrics wanted. Mail to: Tin-Pan Alley, Inc., 1650 Broadway, New York, 19, N. Y.



# FLORAL DESIGN FOR WALLET

*By Christine Stanley*







## NEAT DYE Pak

ONLY  
**\$2<sup>25</sup>**

- Clean and easy to use!
- Absolutely foolproof!
- Bright permanent penetrating colors!

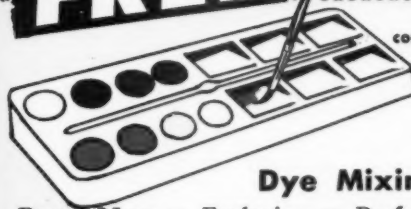
Full vibrant colors give new, deep, rich beauty to leather. Easily subdued into soft lovely pastel shades by mixing with water. Use Neat Dye just as it comes from the bottle or mix with water for softer shades. As easy to use and mix as water colors. Neat Dye penetrates deep into the leather; puts new life, new color, new beauty into your leather work. 11 colors PLUS Neat Shene finisher. (Re-fills available.)

Easy Instructions for Using and Mixing Included

- |                  |          |              |
|------------------|----------|--------------|
| • Black          | • Red    | • Orange     |
| • Dark Brown     | • Purple | • Yellow     |
| • Cordovan Brown | • Green  | • White      |
| • Tan            | • Blue   | • Neat Shene |

**EXCLUSIVE OFFER TO READERS OF THE**

**FREE** **LEATHERCRAFTSMAN!**  
with this  
coupon and your order



### Dye Mixing Tray

Brand New • Exclusive • Perfect for Neat Dye

Perfect for Neat Dye! (Also water colors, etc.)  
Mixing tray of white plastic, 9" long, with 14 compartments. Leathercraftsmen, artists, and students need this handy new tray.

**RECOMMENDED FOR ALL WATER-SOLUBLE DYES AND PAINTS!**

#### TESTIMONIALS:

"Handy for mixing dyes — less danger of spilling. Just tack it to your work table." J. J., leather craftsman

"Easy to use — easy to clean. So convenient for my work." V. J. M., commercial artist

See Complete  
Listing, P. 42



**ORDER FROM YOUR FAVORITE STORE**

Clip coupons along dotted line;



## Discover new enjoyment in leathercraft!

with these new, low-cost, easy-to-use items!

1. **HANDY CARVE Tool:** Exclusive new all-in-one leathercraft tool; as easy to use as a pencil. Durable stainless steel; easy-grip rubber handle. See back cover for complete information. \$1.00 ea.
2. **NEAT DYE Pak:** Foolproof, water-soluble dyes in 11 bright clear colors; Neat Shene leather finisher; complete instructions for mixing and using. See other side for complete information and full-color photographs. \$2.25.
3. **"HI-LITER" Leather-Dyeing Instruction Book:** Clear, easy-to-follow instructions on all phases of dyeing and finishing leathers. Includes conditioning of leather, care of dye brushes, other valuable information. Dozens of photographs and illustrations. 50c ea.

**SAVE! Order ALL 3 for ONLY \$3.45**

You don't have to "spend a fortune" to try this EASY, exciting new approach to leather craft! Success on your first attempt! See the beautiful full-color photographs (on back cover) of results obtained using ONLY the new HANDY CARVE Tool and NEAT DYE! (Use patterns shown or others of your choice.) Order today!

**Use this handy order blank for  
faster easier service!**

Please check items you want:

- ☐ Handy Carve Tool @ \$1.00 ea.
- ☐ Neat Dye Pak @ \$2.25 ea.
- ☐ "Hi-Liter" Dye Book @ \$.50
- ☐ All 3 (a \$3.75 value) for ONLY \$3.45
- ☐ Other \_\_\_\_\_
- ☐ Check here for free mixing tray

(See other side)

Send me the items I have checked above. I enclose check or money order for \$\_\_\_\_\_ in payment.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

(Be sure to include sufficient postage. We refund every cent not actually used.)

**ORDER FROM YOUR FAVORITE STORE**



**Stores Nationwide—**

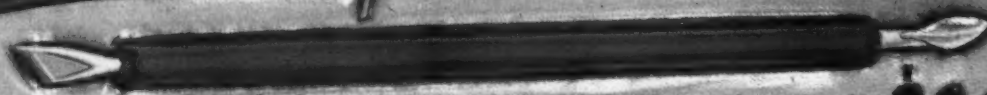
**A Store Near You!**

(complete listing, p. 42)





# Introducing **HANDY-CARVE!**



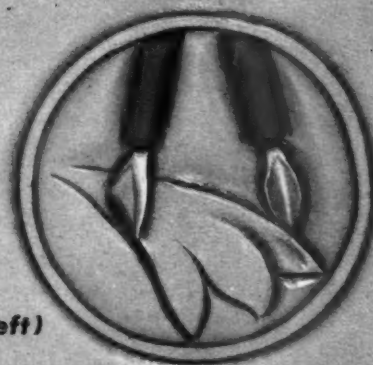
Revolutionary New **ALL-IN-ONE** Leather Tool!

quiet • safe • efficient

**\$1.00**

## DOES ALL THESE:

- carves
- tools
- bevels
- shades
- models
- decorates
- "embroiders" (see left)



Complete designs with one tool — easy as writing your name! Knife at one end for outlines, decorative cuts, backgrounds; spoon-modeler at other ends bevels, shades, models. No noise or "hammering." Ideal for use in classrooms, camp, hospitals, apartments, etc. Safe for children to use. Easy as writing with a pencil! Durable stainless steel; rubber handle. 6" long.

**Tandy**  
LEATHER COMPANY

*ALL tooling on this page done with Handy Carve tool ONLY!*

belt pattern



## NEAT DYES

Clean and easy to use — no streaking — no "mess." (Wash brushes, tray, etc. with plain water!) 11 bright permanent colors PLUS Neat Shene finisher. Use colors straight from bottle or dilute with plain water for lighter shades. Mix any desired color quickly and easily. Order Neat Dyes today!



**EXCLUSIVE FREE OFFER TO  
LEATHERCRAFTSMAN READERS!**

ORDER FROM YOUR FAVORITE TANDY STORE

See Complete  
listing on  
page 42

billfold pattern



E!



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